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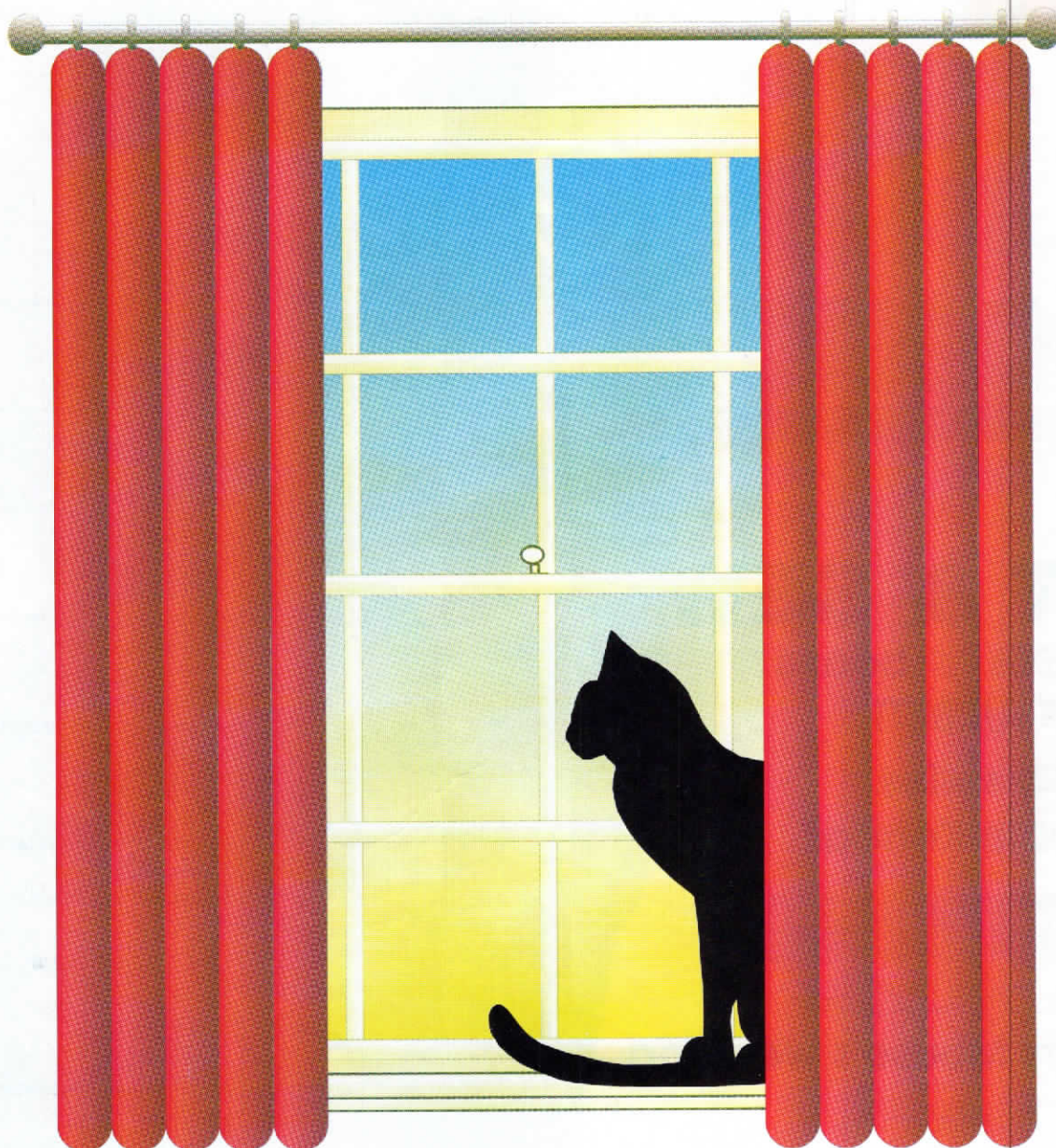
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purll
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

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Dear Readers,

It's the start of a new year for us - our twelfth - and in many ways it promises to be our most exciting, since this is now a "double" magazine and we can move on, putting our recent disruptions behind us. I would like to say a big thank you to all the regular readers and subscribers of both *MKM* and *Modern Machine Knitting*, who have been so patient and understanding.

So what have we got for you? Well, firstly, I'm sure Passap and Pfaff knitters will be as delighted as we are that Hazel Duignan is back with a new series of Duomatic Update and she will be designing some more of her excellent patterns for these machines. Our only problem is that other knitters always want to knit them too!

Brother John, alias John Blakeman, is also back to complete a series on the Brother lace carriage which unfortunately had to be interrupted last year.

Sadly, Pam Turbett, famous for her expertise on Cut and Sew, has now retired. We print her open letter on page 60 and there's a wonderful opportunity to buy her books at very reduced prices. If you don't already have them, this offer is not to be missed! We thank Pam for all her excellent contributions to *MKM* and the knitting world and wish her health and happiness in her new interest - quilting and patchwork.

We warmly welcome a new contributor, Debbie Kendall, who is stepping in to fill the gap. She has a new Cut and Sew series for us, starting this month, which should inspire even new knitters to explore the possibilities of this technique.

Try your luck with this month's competition; it's really a draw so you need only send a card and the prize is a knitting break for two worth £330! The joy of it is, that there's lots to do even if your chosen companion does not share your passion for knitting!

Last but not least, we have Ann Kite's own account (see Spotlight) of her triumphant progress to the grand final of The Welsh Woman of the Year award. It was an exciting experience and a great reward for her brilliant work as a teacher and video maker.

Sheila

Volume 12, No.1 April 1997 ISSN 0269-9761

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Graphic Design Matt Smith

Production Barry Mounteney

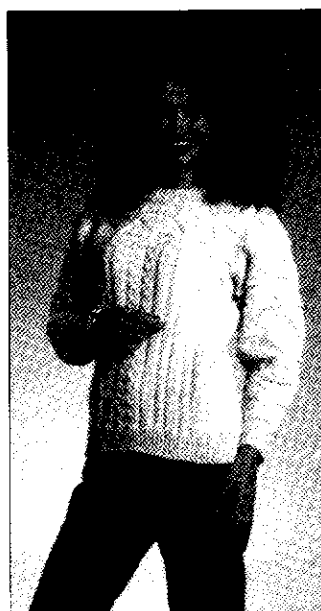
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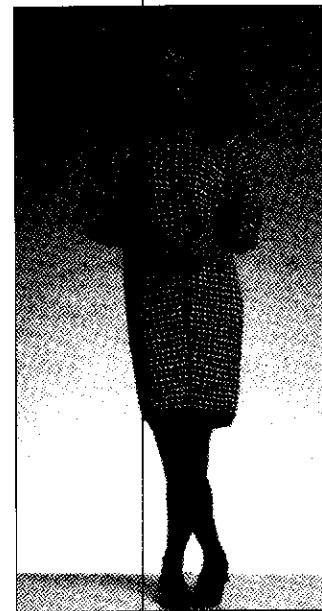
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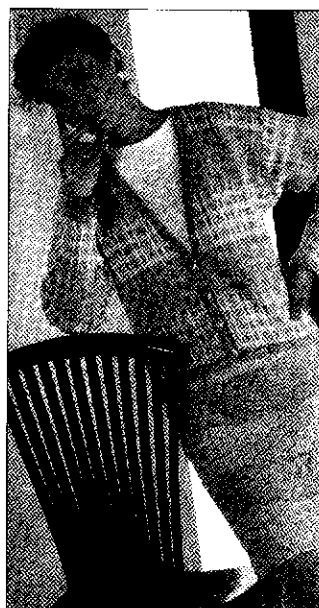
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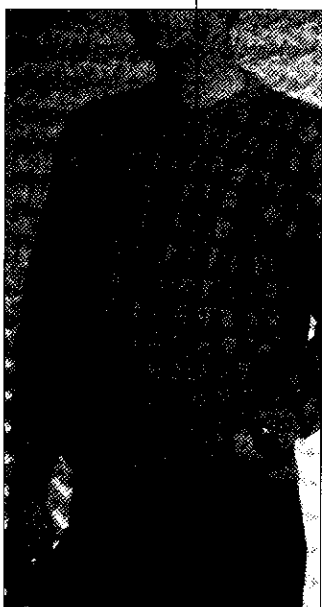
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Including:- Club Outings; Club Speakers

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This month's patterns were photographed with the following accessories:

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Page 25: Jeans, **LEE**; Earrings, **SALISBURYS**
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Canadian Distribution and Subscriptions:

Modern Sales Canada Inc.,
PO Box 67, # 6, 1642 Langan Ave.,
Port Coquitlam, B.C., V3C 3V5,
Canada.

U.S.A. Sales/Distribution:

Modern Sales U.S.A. Inc.,
7724 88th Drive S.E., Snohomish,
Washington 98290, U.S.A.

You can write to
Machine Knitting Monthly
at the following address:

PO Box 1479,
Maidenhead,
Berkshire SL6 8YX.

Our telephone number is
(01628) 783080.

Our fax number is
(01628) 33250.

Printed in England

Machine Knitting Monthly is published monthly by Machine Knitting Monthly Limited, PO Box 1479, Maidenhead, Berkshire SL6 8YX. Printed in England by Headley Bros, Ashford, Kent. Distributed by USM Distribution Limited, 86 Newman Street, London W1P 3LD. No part of this magazine may be reproduced or utilised in any form or by any means, mechanical or electronic including photocopying, recording or by any information storage or retrieval system without first obtaining the written permission of the publisher. Whilst every care is taken to ensure the accuracy of the patterns, charts, drawings and editorial matter, the publisher can accept no responsibility whatsoever for any damage, loss or the like arising from their use. Whilst every care is taken, no responsibility can be accepted for loss or damage to manuscripts, photographs or artwork. It is assumed that copyright of material submitted is that of the contributor or that necessary clearances have been obtained. Whilst we take every care when accepting advertisements, we cannot accept responsibility for unsatisfactory transactions but we will investigate any complaints. All rights reserved, Machine Knitting Monthly Limited. Copyright © 1997.

NEWS LINE

This month we have books, yarns and patterns for both machine and hand knitters, something for those who do a little sewing and one or two places you may like to visit.

edited by John Blakeman

DENYS BRUNTON PATTERNS

Denys Brunton Designer Yarns are celebrating a "twenty-first" but, in their case, it is a new pattern book and age doesn't come into it since there is something for everyone in this family book.

All eleven designs in **Pattern Book 21** are by Pat McCourt who, although a regular designer for Denys Brunton,

has not previously produced a whole collection for the company. This commission has enabled her to put together a selection of Fair Isle patterns with an international flavour since she draws on traditional patterns for her inspiration. Represented in these attractive and very wearable garments are patterns influenced by Caucasian, Scandinavian, Bohemian and Moorish designs. The results are not

wildly exotic as these names make them sound but well-balanced designs with Fair Isle stitch patterns used selectively to create the kind of knitwear your family will really want to wear.

Pat McCourt has designed her collection for Denys Brunton's Delux 4-ply acrylic yarn and used the shaded Magicolor as the contrast. The Fair Isle patterns are blended in less sharply with the shaded colours of the contrast yarn and the "striped" effect it gives to the garment adds a further dimension to the stitch pattern.

There are eleven garment patterns, suitable for any standard gauge punchcard or electronic machine. For women, there are three sweaters, a waistcoat and a

jacket; for men, a saddle-shoulder cardigan and a sweater which is repeated, but with raglan sleeves, for boys. For girls there's a pretty Scandinavian jacket, fringed and with matching hat, or an equally appealing jumper. The full page illustration of each design is in full colour and the heavy quality glossy paper of this 44-page book should keep it in good condition through all the hard wear it is likely to get! It is excellent value for a modest £4.50 and you'll find it at your Denys Brunton stockist. In case of difficulty, contact:

Denys Brunton Designer Yarns
Victoria Mill
Station Road
Turton
Bolton BL7 0HB
Tel/Fax: 01204 852604

E6000 PATTERNS

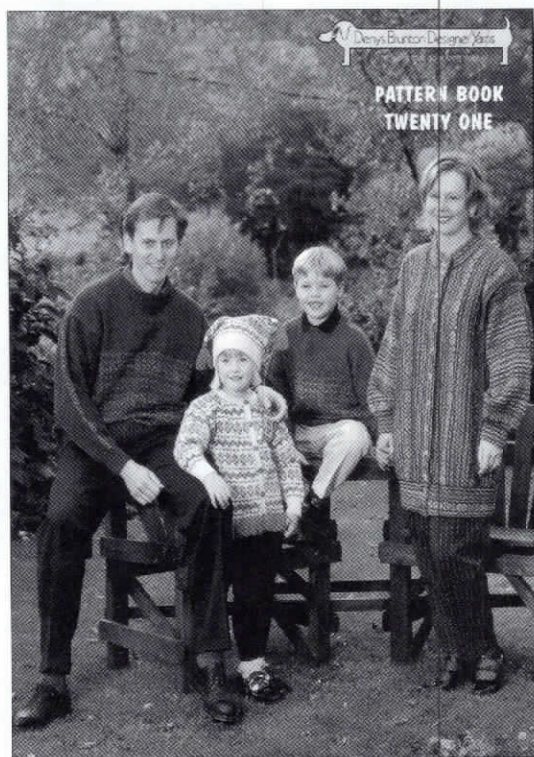
The new **Beka Knits Catalogue No. 3** of patterns for Passap and Pfaff E6000 machines, contains twelve designs for all the family by the Beka Knits team, Betty Manwaring and Kathy Haynes.

There are three sweaters and a v-neck cardigan for both children and men, then for women, a coat, a jacket and a couple of sweaters. The stitch patterns are inventive and include among others, a neck garland of flowers and foliage,

Nessie (the Loch Ness monster), geometrics, fun animals and elegant "Art Deco" corners on an edge-to-edge jacket.

All the patterns have direct entry sheets and coloured pictures of the garments. If you would like a catalogue please write to:

Mrs B Manwaring
Marbles Barn
High Street
Newick
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ON THE MOVE

F W Bramwell & Co Ltd have a new address:

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Blackburn Road, Simonstone
Burnley, Lancashire BB12 7NQ**

Their telephone and fax numbers remain the same:

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Fax: 01282 779860**

J & B Sewing Machine Co Ltd are now trading from new purpose-built premises at the following address:

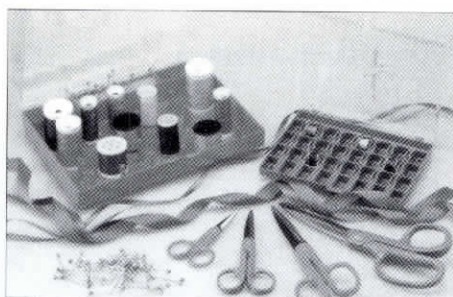
**Curlew Close, Queensway Meadows
Newport, South Wales NP9 0SY.**

The new telephone and fax numbers are:

**Tel: 01633 281555
Fax: 01633 281666**

NEWS FROM NEWWEY

Put an end to work-room clutter. Do your threads tangle up, is your sewing room or sewing box in a muddle?



Have a look at the **Vue Thru Thread Boxes** from Newwey. They may solve your problems. Boxes are available in bright pink or cheerful turquoise so they are easy to find and will brighten up any workroom.

The thread box holds 24 spools with three narrow compartments along the back for pins, buttons, thimble or stitch ripper. The bobbin box will hold up to 32 round bobbins. Both boxes are made from sturdy plastic and have clear lids, keeping out dust and providing a safe carrying case. They are available from craft outlets and haberdashery counters in all good department stores.

WARNERS MACHINE KNITTING HOLIDAY

The knitting holiday formerly organised by Co-op HolidayCare is now being organised for Warners by Diane Bennett. Make a note in your diary – the holiday this year is Monday, October 6th to Friday, October 10th at Alveston Hall Hotel, Nantwich, Cheshire.

Turn to this month's competition to find out more about this holiday and also how to **win a FREE holiday for two!**

Don't miss these great needlecraft events

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KNITTING IN AMERICA

Author, Melanie Falick, has travelled thousands of miles across the USA to meet knitters, spinners, dyers and the breeders of fibre producing animals, as well as designers in order to produce this beautiful book.

In it there are more than thirty new hand knitting patterns from America's top designers, ranging in difficulty from the basic to the advanced and in styles from the traditional to the contemporary.

The designs are for both children and adults.

On looking through this book I found it to be filled with lots of information on the craft as well as beautiful garments, in an array of colours and designs that will bring enthusiasm to most hand knitters. The book is published by Artisan at £25.00 and the ISBN number is 1-885183-27-5.



SCOTTISH MILL TRAIL

If you are taking your holidays in Scotland and, like me, love anything to do with knitting, then the Mill Trail sounds just the ticket. The fascinating story of wool begins at the Mill Trail Visitor Centre in Alva, near Stirling. In a converted building, the centre has tourist information, a mill shop, craft displays, historic power looms and a restaurant.

In the film centre, Mary Simpson "tells" how she started her first weaving job at the age of 13 in 1835; how she worked from 6.00 am until 10.00 pm, all for three shillings a week. A viewing gallery oversees the factory floor that throbs to the clack of knitting looms. Display panels explain the steps in knitting, steaming, pressing, cutting, linking and the examining of the finished garment.

Touring around Scotland from Clackmannanshire is easy because of its central position. It is close to Royal Stirling and within easy driving range of the Trossachs, Loch Lomond, Edinburgh, Glasgow, Oban and St Andrews.

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41 Dumbarton Road
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Mill Trail Visitor Centre:
Tel: 01259 769696

HERITAGE COLLECTION

The Knitting & Crochet Guild Collection Group is developing a series of kits inspired by, or based on, items from the Guild Collection. Kit 1 is for a pair of Ladies' Crochet Gloves, made in 40s crochet cotton and available in white, ecru or navy. The original gloves date from the 1940s. The kit includes yarn and full instructions (but no crochet hook) and costs £6.50 plus 65p for postage and packaging. Please send a cheque/postal order payable to The Knitting & Crochet Guild Collection to:

The Knitting & Crochet
Guild Collection
PO Box HH1
Leeds LS8 2YB

SATURDAY SHOW IN KENT

There is to be a one-day **Spring Knitting and Sewing Show** in the beautiful Kent countryside at Angley School, Cranbrook, Kent, on Saturday, 31st May.

The show is organised by The Flimwell Knitting Centre and their list of exhibitors, so far, includes Brother, Passap, Forsell, Bonnie's, Riverside Spinning, In-Ex, Iris Bishop, Hague, Ann Brown, Ann Durkan and there will be more.

The Show will be open from 9.30 am to 5.00 pm and the programme includes lectures, demonstrations and fashion shows. Refreshments will be available and there is parking for cars and coaches. The entrance fee will be £2.50 on the day, but you can book in advance for only £1.75. Lectures cost £1.50 and these must be booked and paid for in advance, in order to confirm your place.

For further details or to book your place, please ring The Flimwell Knitting Centre: 01580-879316 or 01580-713183.

KING COLE YARNS

Tango double knit and Happy Days double knit, are two more yarns from the Hand Knitting Yarn Directory by King Cole. **Tango 2 DK** comes in multi-coloured shades which match and can be combined with the plain shades of **Happy Days DK**, making some very fashionable styles for children. Both yarns are 100% acrylic.

For more information about the Hand Knitting Yarn Directory and other yarns please telephone or write to King Cole's Mail Order Division. They will be happy to supply any shades or products which are not available at your local wool stockist.

Mail Order Division
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PO Box 66
Limefield Mills
Wood Street
Bingley BD16 2BH
Tel: 01274 510566

A WEB OF THREAD

If you are linked up to the web you can learn more about **Madeira Threads (UK) Ltd**, from the pages of information that are on offer giving the background of the company, their industrial and retail products, the Madeira club, education and mail order. For the hand and machine embroiderer the internet pages give information of the colours and counts available in standard threads, wool, textured threads and glissengloss. Everything you need for embroidery is featured including hoops, frames, fabrics and other accessories.

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DUOMATIC UPDATE

STARTING FROM SCRATCH

I toyed with the idea of calling this article "Beginner's guide to building a wardrobe" but I was afraid that I might finish up in *Woodworker's Weekly* or some such publication. It would have been quite a reasonable title as what I really want to do is help the beginners among our readers to learn to knit a garment or two.

Hazel Duignan

There always seems to be a brisk trade in secondhand Passap/Pfaff machines and, as I know from meeting some of the buyers, "tuition" usually consists of the seller threading up the machine and dashing off a bit of jacquard (apologies to any sellers who really do try to help). If you are buying secondhand, then make absolutely sure that you have all the instruction books which come with your machine.

If you are buying an E6000, then you should get two instruction books. One is called *Passap/Pfaff Electronic 6000* and the other *Passap/Pfaff Electronic 6000 Pattern Book*. Both books can be obtained from a dealer but they will need to be ordered and are Very Expensive.

If you are buying a Duomatic 80 then you should get a ring-bound book called *Passap/Pfaff Duomatic 80* and a thin book called *Passap/Pfaff Deco*. Any other books which are with your machine are a bonus and should be accepted gratefully as any extra help with your machine will be welcome once you start to knit.

Any yarns which come with the machine should be treated with caution until you know what they are. If you have owned a knitting machine before then you will probably

know about yarns but, if not, then play safe and buy some three ply equivalent to start with. A cone of Bramwell's Duomagic, or two cones of a 2/30s acrylic, knitted two strands together, will be fine. Please do not be tempted by oddments of hand knitting yarn; put them all away carefully until you have mastered the basics.

When you get your machine home and set up, check that you have all the parts listed in your instruction book (pages 4 to 7 of the Duomatic 80 book and pages 4 to 11 in the Electronic 6000 book). Also check to see if there is a tube of Bellodor oil and if not, then get one from your local machine knitting shop, if you are lucky enough to have one, or by mail order.

Now read and re-read your instruction book. It certainly will not all sink in at the first reading so sit at your machine with the book and make sure that you understand what you read. Check that your machine is clear (refer to page 190 of Electronic 6000 and page 87 of the Duomatic 80) and oil lightly as described. For the time being ignore the Electronic 6000 Pattern Book and the Duomatic Deco.

All that I have written so far sounds very boring but it real-

ly is worthwhile and if there is anything missing then you can get in touch with the seller before she throws out that vital piece with the rubbish. Finally, get yourself a pair of pliers to keep by the machine as they are vital if you should break a needle.

Now to cast on. First thread up your machine as shown in your book and with the racking handle down, push up 25 needles each side of centre on the front bed and then the corresponding 50 on the back bed. Follow the needle rule; that is, the last needle at the right must be on the back bed and the last needle at the left on the front bed. This needle rule is usually followed but, as with most rules, it may occasionally be broken; your pattern will tell you when.

DUOMATIC 80

Use orange strippers; edge springs in place; handle down.

- Set locks to N/N, st size 2½/2½. Knit one row.
- Set locks to CX/CX, st size 3/3. Knit two rows. RC 000.
- Set locks to N/N, st size 3½/3½. Knit to RC 25.

E6000

Put a pusher in working position under each front bed needle; no strippers; bobbin holding yarn in colour changer; edge springs in place.

- Press >>> fast forward to obtain Progr in display.
- Prog push ENT
- Erase ENT
- Cast on Push 2 then ENT
- All ENT
- Form NO
- L ND Push 25 then – ENT
- R ND Push 25 ENT
- Cast on ENT
- Starting position Set lock to Starting Position ENT
- Cast on ENT
- --- SX Set front lock to SX ENT
- --- GX Set back lock to GX ENT
- Row Empty Take locks across to left past needle 25 at left
- [I] Put handle down ENT

It is a great pleasure to welcome Hazel back to her regular "spot" in MKM for a new series of expert advice and very desirable patterns for owners of Passap/Pfaff machines. This time she starts at the beginning.

- ND --- Check that front bed needles are in working position ENT
- Row Empty Take locks to right past needle 25 at right
- ND --- Check that back bed needles are in working position ENT
- Col 1 Pick up bobbin with Col 1 in lock ENT
- St Size Set both locks to st size 2½ ENT
- Strip O Put in orange strippers ENT
- --- LX Set front lock to LX ENT
- --- N Set back lock to N ENT
- RC0 Knit to left
- St Size Increase st size to 3/3 ENT
- --- CX Set back lock to CX ENT
- RC1 Knit to right
- RC2 Knit to left
- St Size Increase st size to 3½/3½ ENT
- --- N Put back lock to N ENT
- RC3 Knit to right
- End Co Knit another 24 rows

Please do not worry if the program seems very long. It is very quick to do, I have written it out in full but, after a few tries, you will be able to just follow the program instructions shown on the console without even thinking about it.

We are now going to knit without using the electronics so switch off the console. Once you are used to your machine you can follow the instructions given for the Duo 80 for a cast-on if you are not going to use any electronics for the main knitting. Just push up the required needles, check the handle and put the strippers in place, then knit as for the Duo 80 without using electronics or pushers.

BOTH MACHINES

Now to continue knitting:-

- Set locks to N/N, st size 3½/3½. Knit 10 rows. * Push up one extra needle at each end of each bed and knit four rows *. Repeat from * to * a few times. You are increasing one stitch at each end of

each row as you would when, for example, knitting a sleeve. There will be little loops at the edge of your work but these can be sewn into the seam.

Next try a fully fashioned increase:-

** Using a two-pronged tool, move the end two stitches at each end of each bed by one needle. Pick up the heel of an adjacent stitch to fill the empty needle. Knit four rows **. Repeat from ** to ** a few times.

Now for a multiple increase:-

At the side of the work where the lock is, push up six needles on each bed. With the yarn in use make a zig-zag over these needles then hand knit through the zig-zag along one bed then along the other bed. Knit across and cast on six more stitches at the other side of the work in the same way.

This is not the way the instruction book tells you to make a multiple increase but, over very many years of knitting, I have found that it is the neatest way for me to do it. Knit about ten rows.

Now make a multiple decrease:-

At the side of the work where the lock is, transfer six stitches from the back to the front bed. With the yarn, knit through these double stitches leaving a big loop on each needle. Take the latch tool and pick up the stitch nearest the lock, put this stitch behind the latch, pick up the next stitch into the hook of the tool and pull it through the stitch behind the latch.

Continue in this way until you have latched off all six stitches and put the last loop on to the first needle of the main work. Put all empty needles to rest position and knit across. Cast off six stitches at the beginning of the next row in the same way.

Next, a one stitch decrease:-

Just move either one, two or three stitches in by one needle at each end of each bed. Put empty needles to rest position and knit four rows. Repeat this decrease a few times. Knit about ten more rows finishing with lock at right.

Now to cast off across the whole piece of work:-

Transfer all stitches to the front bed leaving the back bed needles in working position. With the lock set to N/N, st size 4/4, knit one row. Break yarn above the bobbin.

Drop the front bed. Using a transfer tool, push all the bars or knots at the back of the front bed stitches up towards the back bed to make the front bed stitches larger. Take the latch tool and hold it upright over the front bed stitches. Pick up the left half of the first stitch at the right with the hook of the latch tool then push the hook down into the centre of the second front bed stitch. The first stitch will slip behind the latch and then, with the first stitch behind the latch and the second stitch in the hook, pull the second stitch through the first.

Continue in this way across the work, pulling the stitches through without releasing them from the needles. Pull the tail of the yarn through the last loop on the latch tool and then push up the front bed.

Finally, push up the needles and bring them down again through the work along both beds to release work from the machine. Pull work firmly lengthwise. If your cast-on edge is a bit wavy, run a fine hand knitting needle through the edge and pull down to straighten the work.

What you now have is a not very beautiful piece of knitting (see photograph). However, you have covered most of the procedures needed for knitting your first garments. If you found any of the procedures difficult then try them again and again until you feel confident. I hope that this does not sound too boring to tackle. I can promise you that once you have mastered all the techniques used in this rather odd piece of work you will be well on the way to being a competent knitter.

I am sorry if the experienced Passap/Pfaff knitters feel that there is nothing for them this month but we shall begin knitting the basic wardrobe soon so watch this space.

If your machine is a Duomatic 5, then follow the instructions given for the Duomatic 80 but reduce the stitch sizes by about half a size and use pink strippers instead of orange.

If you have enough energy left, try knitting a similar piece in stocking stitch as follows:-

Handle up; orange strippers.

- Push up 50 needles on each bed and arrange for 1x1 rib.
- Set locks to N/N, st size 2½/2½. Knit one row.
- Set locks to CX/CX, st size 3/3. Knit two rows. RC 000.
- Set locks to N/N, st size 3½/3½. Knit to RC 25.
- Transfer all back bed stitches to the front bed and put

back bed needles to rest position.

- Change to black strippers; handle down.
- Set locks to GX/N, st size 5.
- For the single and fully fashioned increases, follow the instructions for the double bed piece.

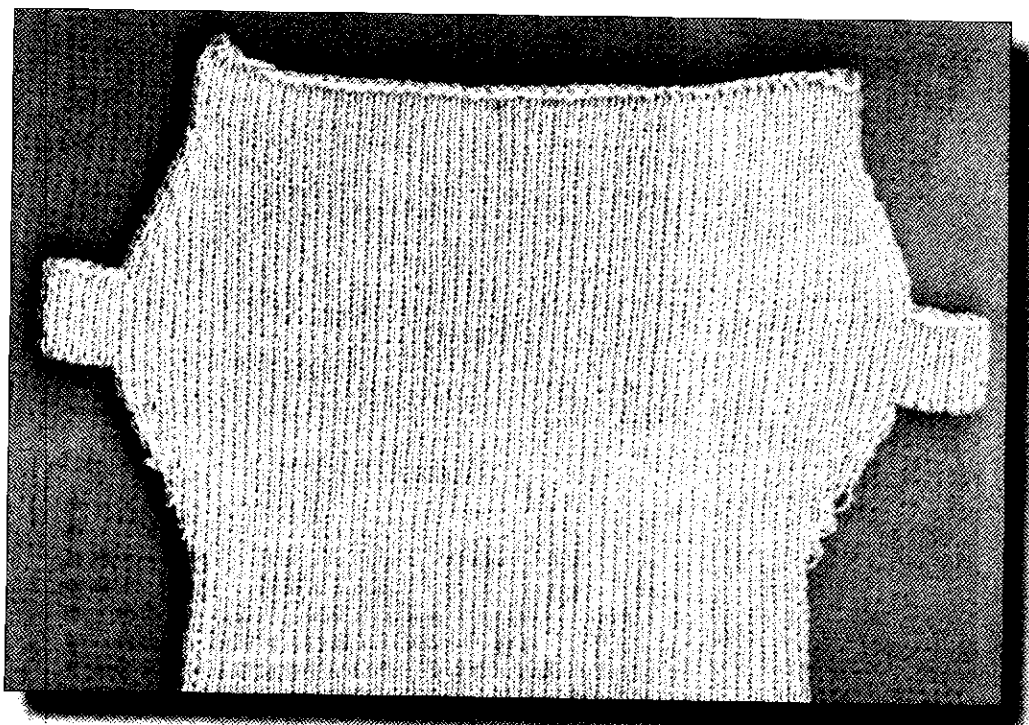
For the multiple increase, set up 12 needles in a 1x1 setting and knit the zig-zag and two following rows by hand over these needles as you did for the double bed work then transfer the back bed stitches to the in-between needles on the front bed. Put the back bed needles to rest.

Knit on carefully, checking that the newly cast-on stitches knit off properly for a few rows. Now decrease as on the double bed piece. You will not have any stitches to transfer for the multiple cast-off so just knit through the front bed stitches and latch off.

For the cast-off across the work, proceed as follows:-

- Handle down; leave black strippers in place.
- Push up empty needles on back bed to correspond with front bed needles.
- Set locks to N/N, st size 4/5. Knit one row.
- Drop front bed and latch off as given for the double bed piece of knitting.

Whichever machine you have been knitting on, remember that it is meant to be enjoyable, so have fun!



Designed by

KALEIDOSCOPE

1

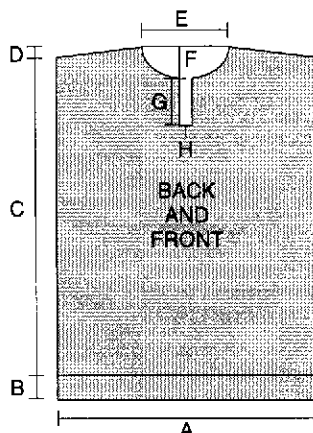
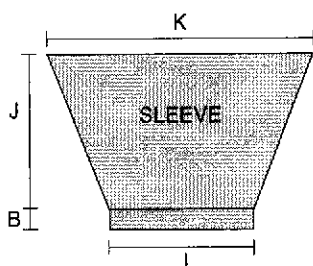
Mary Smith

BACK

With carriage at left and using MC, cast on 134 [148, 162] sts at centre of machine in 1x1 rib. * K 4 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 29 rows. Transfer sts for st st *. Set RC at 000. Set machine to hold. ** Using MT and E, K 2 rows. *** Push 11 [12, 13] Ns at opposite end to carriage to HP. K 1 row. Push 1 N nearest to carriage to HP. K 1 row. Rep from *** to *** 10 more times. 2 [5, 8] Ns rem in WP. Push Ns from HP to UWP. Using D, K 1 row. Lock RC. Rep from *** to *** 11 times. 2 [5, 8] Ns rem in WP. Push Ns from HP to UWP. Release RC. K 1 row. RC shows 26. Insert card and lock on first row. **** Using MC, K 2 rows. Release card and cont in Fair Isle patt. Using MT+1, K 20 rows. Lock card on first row. Cont in st st.

diagrams

- A = 47.5 [52.5, 57.5] cm
- B = 7 cm
- C = 60 cm
- D = 2 cm
- E = 16 [17.5, 19] cm
- F = 6 cm
- G = 8.5 cm
- H = 3 cm
- I = 28.5 [30.5, 32.5] cm
- J = 32.5 cm
- K = 47.5 [50, 52] cm



PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4 ply. (Yarn Guide No.11.)

1 x 500 g cone in African Violet (MC).

1 x 500 g cone in Larkspur (A).

1 x 500 g cone in Wild Rose (B).

1 x 500 g cone in Olive (C).

1 x 500 g cone in Mink (D).

1 x 500 g cone in Copper (E).

3 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 435 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 94 [104, 114] cm, 37 [41, 45] in.

Length to shoulder 67 cm, 26½ in.

Sleeve seam 39.5 cm, 16 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

28 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

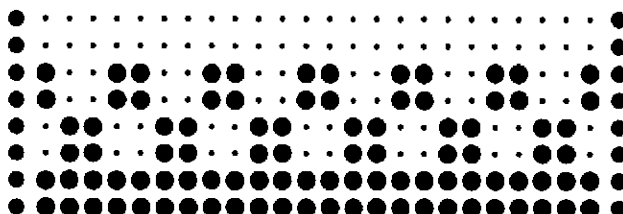
KNITTING NOTES

- a) We used knit side of knitting as right side of garment.
- b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- d) On Brother electronic machines, place pattern over centre 0.
- e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

FAIR ISLE PATTERN

K 2 rows MC/A, 2 rows MC/B, 2 rows MC/C, 2 rows MC/D and 2 rows MC/E. These 10 rows form patt.

PUNCHCARD CHART



Using MT, K 2 rows MC, 2 rows A, 2 rows B, 2 rows C, 2 rows D, 2 rows E and 2 rows MC. RC shows 62. Rep from ** to ** using C instead of E and B instead of D. RC shows 88. Rep from **** to ****. RC shows 124. Rep from ** to ** using A instead of E and MC instead of D. RC shows 150. Rep from **** to ****. RC shows 186. Rep from ** to **. RC shows 212. Using MC, K 2 rows. Release card and cont in Fair Isle patt. Using MT+1, K 20 rows. Lock card on first row. Cont in st st and MC. Using MT, K 2 rows. RC shows 236.

SHAPE SHOULDERS

Cast off 11 [13, 14] sts at beg of next 2 rows, 11 [12, 14] sts at beg of next 2 rows and 11 [12, 13] sts at beg of next 4 rows. Cast off rem 46 [50, 54] sts.

FRONT

Work as for Back to **** reversing HP shaping by reading left for right and right for left.

FRONT OPENING

Using a length of MC, cast off centre 8 sts. Push 63 [70, 77] Ns at left to HP and cont on rem sts for first side. K 26 rows E and 2 rows MC. * Release card and cont in Fair Isle patt. Using MT+1, K 7 rows.

SHAPE NECK

Cast off 6 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 [3, 4] sts at beg of next row, K 1 row. Cast off 2 [3, 3] sts at beg of next row, K 1 row. Cast off 2 [2, 3] sts at beg of next row, K 1 row. Cast off 1 [2, 2] sts at beg of next row, K 1 row. Dec 1 st at beg of next row. Lock card on first row. Cont in st st and MC. Using MT, K 2 rows.

SHAPE SHOULDER

Cast off 11 [13, 14] sts at beg of next row, K 1 row. Cast off 11 [12, 14] sts at beg of next row, K 1 row. Cast off 11 [12, 13] sts at beg of next row, K 1 row. Cast off rem 11 [12, 13] sts *. With carriage at left, push rem Ns from HP to UWP. K 26 rows D and 2 rows MC. Finish to correspond with first side from * to * reversing shaping.

SLEEVES

With carriage at left and using MC, cast on 66 [72, 78] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Using WY, K a few rows and release from machine. Push 80 [86, 92] Ns at centre of machine to WP. With carriage at left and P side of st st facing, replace sts on to Ns inc evenly. Unravel WY. Insert card and lock on first row. Set RC at 000. Using MT, K 2

rows. Release card and cont in Fair Isle patt. Using MT+1, shape sides by inc 1 st at each end on every 4th row until there are 134 [140, 146] sts. K 12 rows. RC shows 122. Adjust length at this stage, if required. Cont in st st and MC. Using MT, K 2 rows. Cast off.

BUTTONHOLE BAND

With carriage at right and using MC, cast on 15 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 4 rows. * Counting from right edge, make a buttonhole over 8th and 9th sts. K 16 rows. Rep from * once more. Make another buttonhole over same sts as before. K 4 rows. RC shows 40. Cast off.

BUTTON BAND

Work as for Buttonhole Band omitting buttonholes.

COLLAR

With carriage at right and using MC, cast on 129 [135, 141] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 30 rows. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Sew front bands into position. Sew collar into position starting and ending at centre of bands. Finish buttonholes and sew on buttons to correspond.





ELECTRONIC PLUS A Double Bed Colour Changer

Using the double bed colour changer with a Brother electronic makes it possible to knit a range of floatless colour fabrics – stripes, tuck and slip ribs and jacquards of two, three and four colours in a row.

Diane Bennett

The yarn holder for the double bed colour changer should be set up on the left side of the needle bed and can be used for four yarns. The special tension assembly supplied with the colour changer must be used in combination with this yarn holder, because this pulls the yarn more tightly into the feeder when the colours are changed.

Before threading up the colour changer, decide in which order the yarns are to be used and place them behind the machine in this order from right to left. Thread all the yarns but do not put them into the tension wires. Hold all four yarns and make a large loop, then hang this on the clamp on

Fig. 1



the left side of the needle bed. Now, thread the yarns into the tension wires.

Before starting to knit each piece of a garment, check that each yarn is in the correct position, that none is caught round a sinker and that the colours change correctly. With no needles selected, select colour 1, bring the carriage to the centre of the needle bed, return it to the left, change to colour 2. Repeat this with each colour, unhooking the yarn or adjusting the feeder if necessary.

As with the single bed colour changer, the simplest fabric to knit is stripes. These can be simply two or four rows of each colour in turn, or a more complex stripe sequence can be used. This can be drawn out or entered with memo data for the colour changes as described in the previous article in this series.

Tuck and slip ribs, using a full needle rib setting are also

very easy to knit. It is essential to choose a fine yarn, no thicker than a fine three ply, which will knit full needle rib, for example Bramwell Duomagic. The designs are knitted in a similar way to single bed tuck and slip fabrics with colour changes, but with the second bed of needles making the fabric thicker and therefore ideal for jackets, thicker sweaters and tunics.

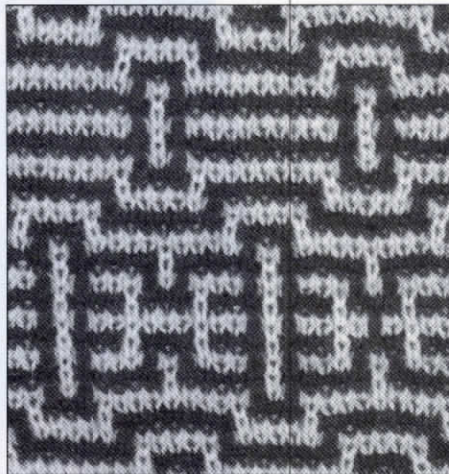
Cast on with all needles in work on both beds and knit a few rows, finishing on the right. Program any all-over tuck or slip pattern from the multi-colour sections of the Stitchworld book as an all-over pattern. Pre-select while moving the carriage to the left, change colour and knit the design following the sequence shown by the memo information in the memo window (or by pressing the green button on the 950i).

Fig. 1 is knitted using Stitchworld pattern 371. The stitch is slip, knitted with both part buttons pressed. Cast on and knit a few rows with colour 2, then program as described, changing to colour 1 after knitting the pre-select row. Follow the colour changes shown by the memo data.

Many of the tuck and slip patterns which do not include memo data can also be used to knit these fabrics. For tuck stitch, select patterns which are two-row tucks, that is, they have two tucking rows which are the same, then the pattern changes. Follow the two row tucks with the colour changes.

Examples of suitable tuck patterns are Stitchworld 243, 251, 263 and 275. Avoid pat-

Fig. 2



terns such as 279, which is a three-row tuck pattern, since it is only possible to change colour after an even number of rows, thus making it impossible to match the tuck pattern with the colour changes.

Stitchworld pattern number 264 was used for Fig. 2. As with the

previous sample, cast on and knit a few rows with colour 2, then program the pattern and knit the pre-select row before changing to colour 1. Knit following the sequence two rows colour 1, two rows colour 2 throughout. Owners of KH930, 940, 965 and 965i machines can add memo data to Stitchworld patterns using the memo button. Although this is not essential, it can be very helpful when knitting a complete garment.

When I first started using an electronic machine, one of the big advantages for me was the ease of converting Fair Isle patterns for knitting as two colour jacquard. All Brother electronic machines will automatically separate the colours for two colour jacquard if a Fair Isle pattern which is an even number of rows long is programmed as an all-over pattern or motif. Put switch No. 7 or the MC rib or jacquard switch, on. This doubles the length of the original pattern and reverses the needle selection as necessary for the jacquard.

Unlike the tuck and slip patterns, when knitting jacquard the pre-select row is knitted from left to right, that is, away from the colour changer. Again using a fine yarn, suitable for full needle rib, cast on and knit a few rows with colour 1, stopping on the left. Program the all-over pattern or motif and make sure that the machine is set for jacquard. Knit the pre-select row, finishing on the right. Press both part buttons and knit one row to the left. Change to colour 2, knit two rows, change to colour 1, knit one row. Follow this sequence throughout.

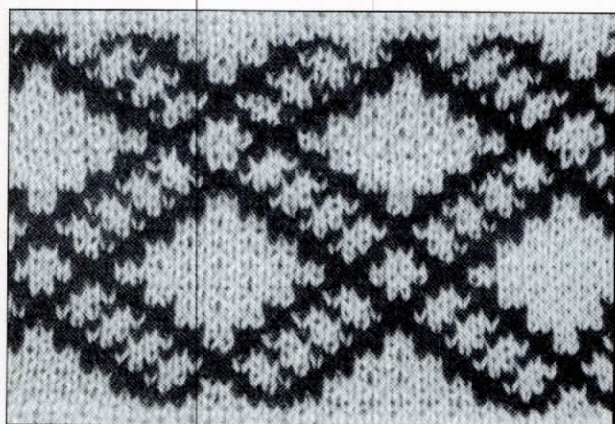


Fig. 3

When knitting jacquard, two movements of the carriage are required to complete one row of knitting. Watch the needle selection on the first two rows and notice that the second row, knitted with colour 2, is the reverse of the first row knitted with colour 1. Every needle on the main bed is selected and knits with either colour 1 or colour 2 on these rows.

If knitted exactly as described, the ribber knits a two-row stripe while the main bed knits only one row, which is striped jacquard. This is an unbal-

anced fabric which gives more "show through" than the alternative method which involves selection on the ribber. Owners of the KH850 ribber may prefer to use the "lili" setting. After knitting the pre-select row, check that the number of needles working on the ribber is even, taking a stitch off the ribber if necessary. Turn the "lili" buttons on the ribber to the "lili" setting, pushing them in while turning. Put both set levers up. The ribber will now select and knit alternate needles, which produces a bird's-eye effect on the reverse side and is a balanced fabric. On the right side, the shape of the stitch pattern is less distorted than when knitting striped jacquard.

Fig. 3 is Stitchworld pattern number 17, a simple all-over pattern knitted in jacquard. Remember to check before programming any pattern, that it is an even number of rows long. For motifs and any patterns with plain rows at the end, owners of the KH950, 950i, 965 and 965i can simply add an extra plain row to make it an even number of rows.

It is also possible to knit three and four colour jacquard on any Brother elec-

tronic machine. For most machines, the pattern needs to be drawn or entered separately for the colour design. For a three colour design, like that shown in Fig. 4, the pattern needs to be three times the original length. Mark the stitches to be knitted in colour 1 on row 1, in colour 2 on row 2 and in colour 3 on row 3. Repeat this sequence for the length of the design, as shown in Fig. 5. When knitting the design, make sure that the jacquard switch is OFF, and the double length switch (No. 4) is ON.

Owners of the KH965 and 965i can enter three colour patterns using mode 2 when inputting the pattern and using buttons 1, 2 and 3 for the colours; the machine will separate the pattern automatically as for two colour jacquard with the MC Rib switch on. Owners of the KH970 can enter three and four colour patterns using the symbols; they will be separated automatically.

Fig. 6 is knitted from the three colour design shown in Fig. 5. Cast on and knit a few rows with the main colour, finishing on the right. Program the pattern as an all-over pattern with the double length switch on and the jacquard switch off (except KH965 and 965i). Pre-select and knit following the sequence two rows colour 1, two rows colour 2, two rows colour 3, throughout.

The range of fabrics which can be knitted with the double bed colour changer is amazing and it is not possible to cover all of these in a short

article. Don't be afraid to experiment, for example by trying out different patterns for multi-colour tuck and slip stitch rib or using the tuck setting for jacquard (either set to tuck on the main bed, "lili" setting off, or set the ribber to tuck instead of slip). If you knit a fabric that you like, don't forget to make a note of how it was knitted – it is very frustrating to find that it cannot be repeated!

Diane's new book "Double Jacquard Fabrics", with step-by-step instructions for knitting examples of the wide range of different jacquard fabrics on punchcard and electronic machines will be available shortly. Orders placed by March 31st will be sent post free as soon as the book is ready.

Just send a cheque for £5.25 to Diane Bennett, 9, Huntley Grove, Nailsea, Bristol BS19 2UQ. For ideas and patterns for the double bed colour changer used on punchcard and electronic machines, Diane's book "The Double Bed Colour Changer – Patterns and Techniques" is available from your local dealer for £5.25 or from Diane for £5.50 including postage.

Fig. 5

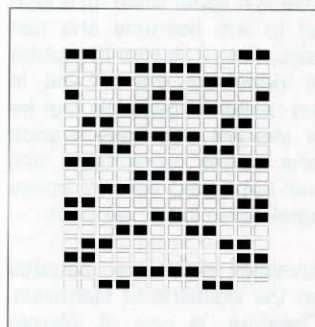
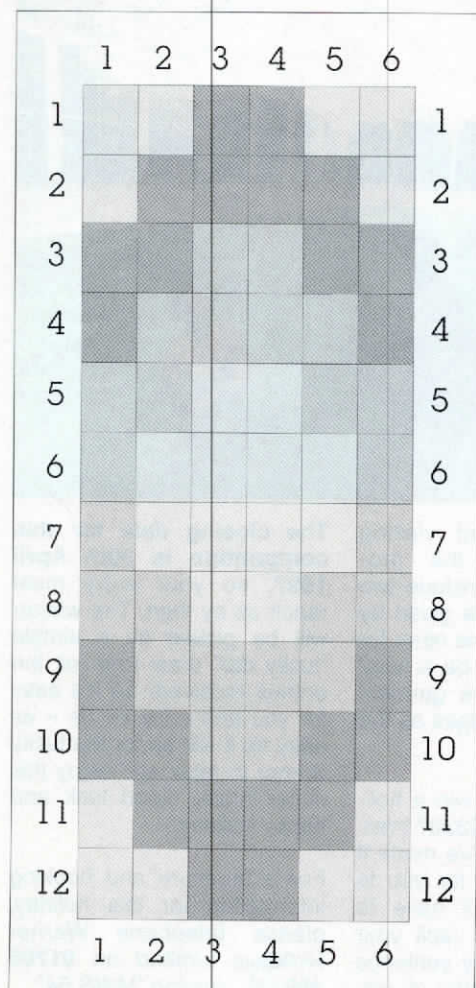
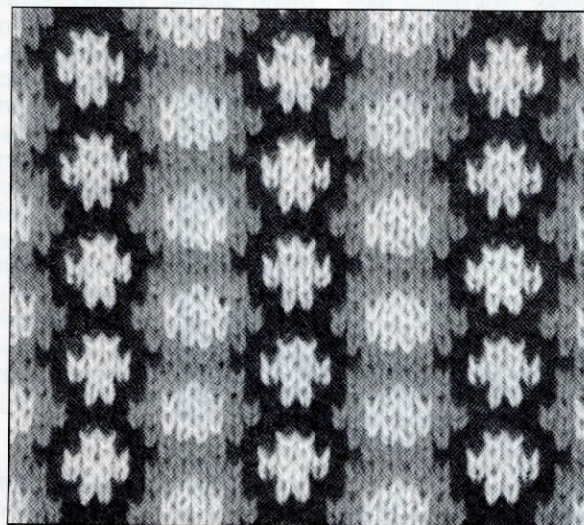


Fig. 6



COMPETITION

Win a holiday for two worth £330!



WARNER'S KNITTING BREAK

Alvaston Hall,
Cheshire
6th – 10th October 1997

A Monday to Friday break designed for knitters, but non-knitting companions will enjoy it too!

This is a super prize for a knitter to win because she can take along a husband, partner or friend who doesn't knit, in the certain knowledge that he or she will also have a good time at this comfortable and well-appointed country house hotel set in lovely grounds.

Alvaston Hall Hotel, situated on the outskirts of Nantwich, Cheshire, is one of Warner Holidays' excellent adults-only centres, providing a wide range of facilities. All the rooms are en-suite, with

colour televisions and tea and coffee making facilities.

For the Knitting Week a full programme of day and evening activities will be provided including bowls, archery and croquet.

The leisure centre has a swimming pool, jacuzzi, squash courts and gym. A wide range of massage, aromatherapy and other beauty treatments can also be booked here.

For the golfer, there is a nine-hole golf course and a floodlit driving range and it is hoped that a gold competition will be organised during the week.

For the knitters, the programme is organised by Diane Bennett. Diane's fellow lecturers will include Helen Griffiths from California, USA, designer and knitting expert Carl Boyd, the former Brother electronic advisor Pat Reid and Passap/Pfaff specialists Eileen Metcalf and Christina Salisbury of Metbury Designs.

A wide range of lectures and workshops will be on offer,

including the popular video lectures. A video cameraman will show the demonstration simultaneously on a TV screen, so that all those attending can see as clearly as the lecturer.

For owners of Brother electronic machines, Passaps, DesignaKnit and double bed colour changers, special half day sessions will also be available.

In addition to the excellent evening entertainment offered by the Warner team and visiting cabaret artists, the programme will also include two fashion shows, one given by the lecturers and the other for visitors. There will be a wonderful prize for the garment selected by the judges as the best in the show.

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DEAR ANNE...

Dear Anne,

I am pleased to say that my competition prize, the Philips steam generator iron, is absolutely wonderful; it gives a really professional-looking finish. I shall really enjoy using it in future and not just for my knitting!

I must tell you how I first came to be a machine knitter. I have enjoyed hand knitting since I was a child. Shortly after we came to live in Bedford at the end of 1972, the local paper ran a competition for a knitting machine which had been donated by Gary Carter of Bedford Sewing and Knitting Machines. Yes, you've guessed, I was the lucky winner of a Knitmaster 321 machine. A year or two later I traded that model in for a Knitmaster 328.

At that time I had two young daughters and I had great pleasure in making them jumpers and dresses. The machine was also very useful when it came to running up school jumpers and ballet cardigans as well as keeping my husband and myself in knitwear.

I still keep knitting even though my output isn't quite what it was. I do enjoy your magazine and look forward to retiring so that I can try out more of the patterns straight away. I really must knit the gardening Grandma and Grandad from the end of last year; very appropriate as my husband and I had just become grandparents ourselves. I also love the Santa's present sack in the latest issue, I shall definitely knit one for my granddaughter before next Christmas. Once again, thank you very much for the iron.

Yours sincerely,
Joy Kibblewhite
Bedford

It was really no surprise to hear you are delighted with your prize Joy, but thank you for taking the time to write and tell us so. Congratulations on becoming grandparents; that should give you plenty of rea-

son to keep up your knitting output!

Dear Anne,

I visit Cornwall two or three times a year in order to see relatives and have had the great good fortune to find the Cornwall Knitting Centre at Tamar View Industrial Estate in Saltash near Plymouth.

On my last visit I took my garter carriage along, with a fault that the owner, Tim (Cox), rectified in a very short time and at no charge.

The atmosphere at this centre is superb; the offer of tea or coffee is immediate on arrival and very acceptable after a journey. The range of yarns and equipment is excellent and Tim, who has a wealth of knowledge on all types of machine, is pleased to take the time to demonstrate any process, making certain that it is understood.

Today I spent two very frustrating hours trying to make a particular kind of rib. In desperation I 'phoned Tim, who explained very clearly how I should tackle the problem and gave me many good hints not to be found in the manual. The result was that now, ten minutes later, my garter carriage is chugging along happily while I can take the time to write to you.

I cannot praise Tim and his staff highly enough and only wish I lived nearer so that I could attend his weekly classes.

Yours sincerely,
Pamela M R Dawson
Baschurch, Shrewsbury

I am sure Tim Cox at the Cornwall Knitting Centre will be pleased to know how much you appreciate the service he and his staff provide, Pamela. We are always happy to pass on such recommendations to other readers and I expect your letter will ensure that quite a few holidaymakers will be including Saltash in any Cornish travel plans! The Centre is happy to welcome Clubs, by the way, but do give them warning in advance.

Dear Anne,

I am pleased you are combining MKM and MMK as I am running out of shelf space, having bought Monthly since it came out and Modern from way back in 1968 when it was just two shillings. It came with my very first machine, a Knitmaster 302 bought secondhand, but it had never been used. In fact the Lurex top in the December/January issue of Modern took me back a bit. I made several tops in wool with a Lurex thread; I did the cuffs and neck with picot hems. We bought the wool in balls in those days as there was no such thing as machine knitting yarn. We didn't have a pattern; my husband and I made it up from a short sleeve raglan.

I am pleased you are setting up an exhibition. I went to the very first knitting exhibition at the NEC and enjoyed it. That was when I got hooked on my Knitmaster 700 which I still use, along with my husband's Duo 80. That's the one we made the bedspread on. You may remember you put a photograph of it, which was sent to you by Eileen Metcalf, in your magazine.

I have been to one or two

We pay £5 for every letter we publish, provided it has not been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

exhibitions since but find most of them too far away. We went to the last one at the NEC and came away in disgust as they had everything and anything but machine knitting. I never saw a machine and felt really sorry for the couple of stands selling coned yarn.

I have filled in the questionnaire but was surprised that it was on the back of a pattern in Modern; not that I want to knit that one but others might. I wish you success with the exhibition and hope you hold one up here. Nottingham has a very big university with lots of grounds and Derby has the Assembly Rooms.

Yours sincerely
Alice Dabell
Beeston, Nottingham

I am pleased you are happy to see the two magazines combined, Alice and thank you for your good wishes for our exhibition plans. Thank you also to all the other readers who took the trouble to return our questionnaire about exhibitions.

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MASTERCLASS

FREE FAIR ISLE

New season, new knitting! You may still want to knit something warm and wonderfully cuddly, but it's time to think about those delicate lacy and crochet-decorated knits you'll want for spring and summer.

Mary Dowse

There have been so many richly decorated knits for winter and these are great fun to knit but the summer versions are more delicate and thinner. It has been so cold this winter that my first thought is to knit a really thick sweater but I know that in a few weeks I shall be wishing that I had

begun to make something thinner and brighter. So I shall try some summer knits, especially using different kinds of grey as well as the fashionably bright colours. I love punch lace with the main thread in white and the fine thread in black which gives a beautifully lively grey effect.

This is great for suits, dresses, or sweaters and I also love it with a thread of silver Lurex knitted with the white yarn, though for this year, it really ought to be a thread of gold since gold is the coming "in" metallic.

This year I am also very conscious of those of you who either can't afford or can't come to terms with the very elaborate machines now on the market but who would like to try really large patterns on their knitting. I don't put the following method forward in any way as my own invention, though I discovered it for myself. I soon found others who had discovered it too, but it's a marvellous technique. Of course, it's quicker on an electronic machine but on a simple punchcard machine it's all up to you and quite easy. I was totally thrilled when I first made my discovery and knitted yards of variations with a great deal of pleasure.

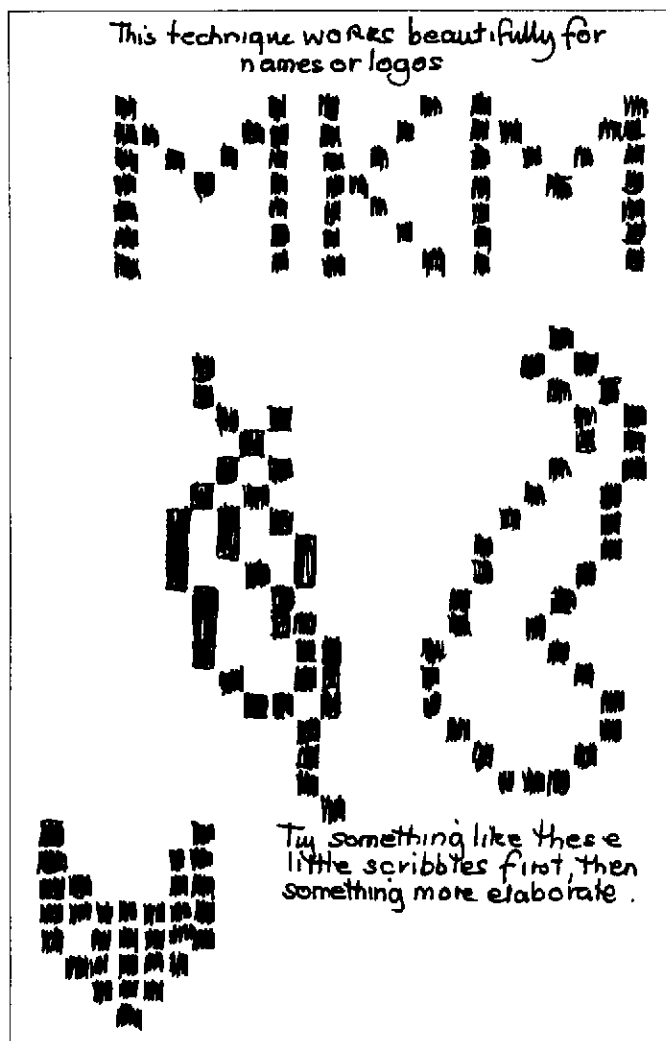
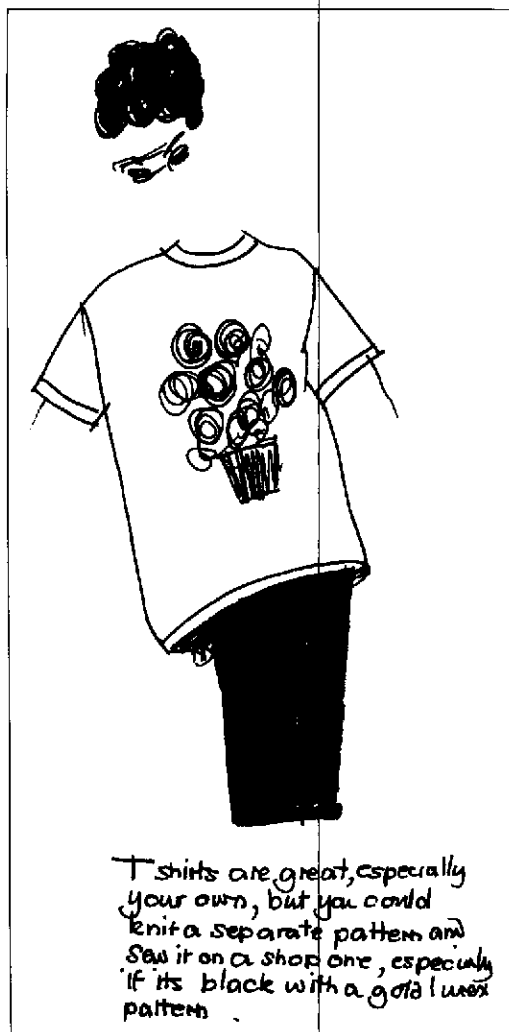
What is it? It's "free Fair Isle" – or if you like, "push and pull" colour patterning. I'm sure that those of you with punchcard machines will have made a mistake, when you first knitted automatic Fair Isle, by leaving some of your patterning needles too far out when correcting a stitch or unravelling and have found a streak of your pattern colour appearing where you didn't want it.

How do you do it? First of all it's easier with three or four ply, or even double knitting on a chunky machine. You can

knit almost any two colour pattern you like, from lorries to lilies. My renewal of interest was sparked off by Jo Newton's Zodiac designs in *Modern Machine Knitting* which are now being continued in this magazine. I'm always a sucker for designs of Sun, Moon and stars and signs of the zodiac, as they are so universal and so lovely (they're even in mail order catalogues now for bedding and cushions). They make lovely presents for birthdays and Christmas – or even for that unexpected "un-birthday" present.

Don't try a very elaborate design for your first effort; you'll soon progress, but to begin with, keep it simple and stick to just two colours. You will need a chart of your design and it is easier with an enlarged copy (any copy shop will make you one) or, if you are working out your own design, try it on old-fashioned "sums" paper with squares of about 6mm (¼ in). This makes it very easy to follow.

Set your machine to Fair Isle but without a punchcard and thread up your machine with



two colours. Look at the first row of your chart and push the needles for the pattern colour to holding position, making sure that your machine is set to knit them back again. Knit this row. To begin with, don't worry about taking the pattern thread in and out as you would for a single motif, but let it slip to the end of the row and catch it by pushing out the first needle of the next row. Mark the first row of the chart and push out the needles for the second row. Work your way up the chart. The first time isn't so easy but the next one will be better and you can often use your charting device when you become more experienced.

For the next sample you knit, try taking the pattern thread in and out as you would for a single motif. This is why I suggest a three or four ply yarn as fine ones, though lovely, are quite a bit more trouble, though you can create beautiful designs on a fine background using a thicker yarn for the pattern. Random patterning also looks good as do enormous squares in different

colours and you don't need a chart for these.

Floats can be long. This is fine if your knitting is to be lined, or for gorgeous, elaborate cushions or bags, since the floats are always concealed. Jackets can often be knitted double. Conventional linings are a touch more trouble but fine on a heavy knitted jacket.

For the ever-present T-shirt style with one large central pattern, you can cut the ends of long floats and run them in or even tie them. I have also deliberately knitted a "hole" in a garment to fit the pattern piece, which I have then carefully inserted, or even superimposed a patterned piece on the front of a sweater.

You can use the very simplest garment pattern for "push and pull Fair Isle" and achieve bowls of roses, motorbikes, dogs, cats, horses, double-headed Byzantine eagles or peacocks, signs of the zodiac – whatever you wish. All it takes is a little time and patience!



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**Mary Dowse Designs, 50 St Anne's Crescent
Lewes, East Sussex BN7 1SD**

◀ 17 Dear Anne,

Could you please help me to acquire the written instructions for the Alaska sweater which appeared in the January 1989 issue of *Modern Machine Knitting*? My machine is an SK 560L, but I can adapt the lettering on my 60-stitch wide mylar sheet. However, I have no idea what the back of the sweater is like and the shoulder pattern looks difficult without any instructions whatsoever.

I want to knit this sweater as I am going to Alaska for a holiday in July 1997.

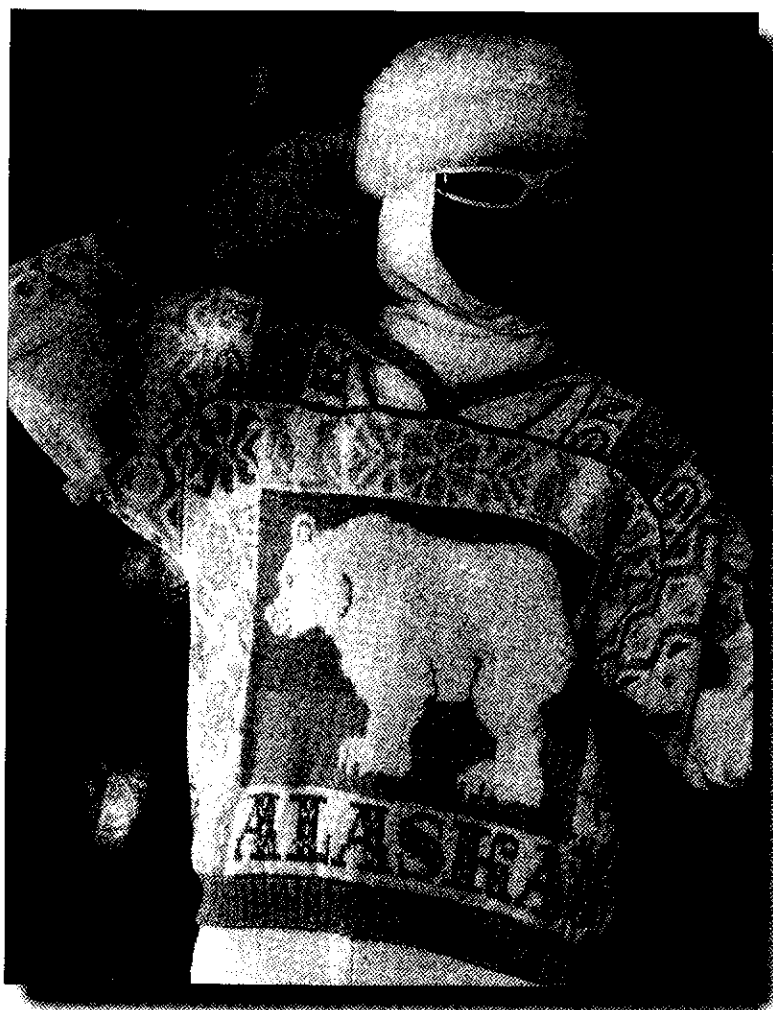
**Yours sincerely,
Maureen Gelsthorpe
Wakefield**

*I am afraid we can't help you directly, Maureen, as the pattern instructions you want were a special offer. We took over the publication of *Modern Machine Knitting* with the March 1991 issue and, whereas we're pleased to help with queries and information from previous issues whenever we can, unfortunately in this case we have no file records to tell us any more than you already know from the magazine itself.*

However, we can try to help indirectly by appealing to our readers. Does anyone have the pattern instructions Maureen needs so urgently if she is to complete the sweater in time for her holiday in Alaska?

If you can help in any way please let us know (01628-783080 or by writing to us at the address on page 5) and we will pass your message on to Maureen who is waiting with her fingers crossed to hear from someone.

► Do you have this pattern? Maureen Gelsthorpe would love to hear from you if you have.



SPOTLIGHT

WELSH WOMAN OF THE YEAR AWARDS

- Ann Kite has an evening to remember!

Picture it, the Cardiff International Arena, a Gala dinner to announce the winners in the Welsh Woman of the Year Award, eight or nine hundred guests, TV cameras, loud music, sealed envelopes with the winners name – and I am there as a finalist in the Science and Technology Category. It really was an amazing experience and I am still having difficulty in believing I was a part of it all!

Ann Kite

Let's go back to the beginning; how did I get involved?

Like most people I am on innumerable mailing lists. In July '96 I was sent a glossy brochure titled, "Welsh

Woman of the Year". I barely glanced at it. My husband however looked at it more carefully and pointed out that the object of the award was to raise awareness of what women are achieving, to

widen the expectations of young women and girls still at school, to provide role models, and to demonstrate that women can and do move beyond the areas traditionally assigned to them and succeed. This is a cause dear to my heart and about which I feel I have a lot to say.

CONFIDENCE BUILDING

I have now been teaching knitting full time for 14 years. The thing that has impressed me most during that time, is, that very many women feel very unsure of themselves and their ability to learn. So many knitters have said to me, "I do want to learn, but I don't know if I will be able to. I'm not very clever," that I have come to the conclusion that, where women's education is concerned, something has gone wrong. Many women somehow slip through the educational net and feel failures. However, I do not believe that it is women who are failures, it is society that has failed women.

One of my main objectives when making my videos has always been to rebuild knitters' confidence and prove to them that they can learn. Many of my students have told me that I have succeeded and that they have now succeeded in learning to knit. So I feel I've proved my point; of course women are able to learn, it is the system that has let them down.

Since I felt so strongly about this, I agreed to allow myself to be nominated. Next I had to fill in a detailed questionnaire about myself and my achievements and the problems I had met along the way. This was followed by an interview with a panel of five women, all high achievers.

THE FINALISTS

The award is divided into six categories. In each category there are five finalists, from among whom a category winner is chosen. An overall winner is then chosen from the six category winners. I entered the Science and Technology category, since I believed that what I had done, was to develop and use video technology as a tool for open learning in a way that no-one else has done, for any subject.

When the finalists were announced in the *Western Mail* I discovered that of the other four finalists in the science and technology category, two were professors and all four were Doctors of Philosophy, (Ph.D.). I think my award in the Open Learning Awards for Excellence in 1994, must have contributed to my selection as a finalist. I was the only finalist in this category who was outside the academic establishment. At this stage I began to feel that I had really achieved something.

How hard it is to write that last sentence and I know that this is typical of women. Women are not supposed to stand up and say "This is what I have done, I have done well, and it really means something." Women are supposed to be meek and mild, to take a back seat, and keep quiet!

INTERVIEW FOR TV

Following the interview, the next event was a visit by HTV to interview me. This interview was to be used in an hour-long programme to be shown on HTV Wales. I also learned that the Gala Dinner, at which the winners would be announced, would have all the trappings of such an event and that the finalists would be introduced by showing part of their interview on a giant TV screen. By now I was in a bit of a



daze and decided that the only thing to do, was to go with it and enjoy myself! I was going around echoing the usual woman's cry of "What can I wear for the Gala dinner?!" I settled for a purple silk blouse and a long black skirt; my husband had to hire an evening suit. In case you are thinking that I must be used to all this sort of thing really, I maintain that in 34 years of marriage, this is the first time I have seen my husband in a dinner jacket. He says that he did wear one once, in the seventies; either way it isn't an every day occurrence in this household!

THE GALA DINNER

So off we went, in our finery, to Cardiff, for the big night. We were joined by, among others, our daughters and son and Bob Prince of the media centre at the University of the West of England, who has done all the camera work for the videos and provided all the technical expertise.

In true Gala/Award style we were filmed by a television crew as we arrived, we were filmed at our table and, during the announcement of the Science and Technology category, I saw myself on the large TV screen, (and resisted the urge to crawl under the table!). In time honoured fashion the sealed envelope was opened and no, I hadn't won my category. The winner of the Science and Technology category was Professor Ilora Finlay, who specialises in the palliative care of terminally ill patients. Professor Finlay was also the overall winner and certainly deserved to be Welsh Woman of the Year. During the ceremony it was emphasised that all the finalists were winners and I at least was very pleased to have taken part and to have been a finalist.

Later, when I was beginning to feel that it was all just a dream, the TV programme about the award was transmitted. Titled "From Welsh Mam to Welsh Manager?", as well as on the award itself, it focused on the lives of women in Wales this century and how girls at school now, see their future. I feel privileged to have taken part. Two days later when I shopped in our local town, several people said to me "Hello Mrs Kite, I saw you on the telly!"

WHAT NEXT?

Now its back to normality. Writing articles, working on my Double Jacquard video, talking to knitters on the 'phone and parcelling up videos; and a period of reflection. What did it all mean? What does it mean for knitters? What next?

When I planned my first video I was teaching knitting full time and had a long list of knitters, from all over the country, waiting to come on a course. I was appalled by the stories knitters told of inadequate tuition. I decided that I wanted to make first class tuition available to all knitters regardless of where they lived.

Video seemed the obvious answer and I was adamant that the video alone should deliver the teaching; that knitters should be able to reproduce complex knitting processes and create articles to a defined and demonstrable standard, working on their own, without any other teacher and without reference to other learning materials such as books or manuals. This was a revolutionary idea.

OPEN LEARNING

I believe that I have proved to the judges of The Open Learning Award in 1994 and now the Welsh Woman of the Year Award (all eminent people) and the many knitters I have taught, that I have succeeded in what I set out to do. However, I am failing to prove it to the majority of knitters and the knitting establishment. I still get knitters who, when they first contact me, say "I've been looking for someone like you for years, why didn't anyone tell me about you?"

The Open University has proved over many years that open or distance learning is a successful and acceptable way to learn. Why is machine knitting so reluctant to embrace open learning with my videos? This is not simply a rhetorical question. If any of you would like to share your ideas on this I should like to hear from you, particularly if you haven't tried learning by video.

In the last year, through my videos, I've taught about 500 knitters. I run what is probably

the biggest school for machine knitters in the world! Everyone knows that evening classes need about 15 students to keep going, but to continue producing videos, I need 1000 students at any one time!

So, I have to decide where my future lies. I am a perfectionist and hate to give up on any project. Curiously, the recognition I have received from outside of knitting is, I find, making it easier for me to contemplate moving on. Moving on from machine knitting will not feel like failure, rather a natural progression to a new area where I can use the skills I have developed so successfully. Maybe this is what I have to do.

Whatever the future holds for me I shall continue to supply my videos to knitters during 1997 and then, if my future does lie outside machine knitting, find some other means of distribution, so that knitters who do like to learn with my videos will still have access to them.

LET'S LEARN TO KNIT!

However, let's make what is possibly my last year in machine knitting, the biggest "Teach-In" for machine knitters ever. So ladies come on! Whenever a knitter says "Why isn't there any tuition available?", let the answer ring out loud and clear, "Yes there is. First class tuition is available, for every knitter, wherever they live, from Ann Kite, on video!"

My videos are now available on instalments from as little as £10 a month. You can simply use the video on your own, or enrol for additional support and assessment. Whichever way you choose there is a telephone helpline.

Details of my videos are in my full page advertisement in this issue, or can be obtained from me:-

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TEACH-IN

KNITTING GARMENTS

Part 15 - Separate neckbands

This is the fifth article that I've written about necklines and neckbands yet there is still plenty to think and write about. This I think confirms that the neckline is probably one of the most important areas of a garment. It is, after all, what everyone sees as they talk to you.

Ann Kite

It's worth spending time improving the finish of necks and adding to your collection of neckbands, so that you have a wide choice of finishes at your finger tips. Previously, I wrote about "knitted on" neckbands; that is, neckbands where you pick up around the neck of the garment and then knit the neckband. This month I'm moving on to neckbands which are knitted first and then joined to the garment on the machine. I'm starting with single and double-bed neckbands for round necks.

As always, this is an article to read and knit, at your machine. I wrote about round necks and gave a pattern for an exercise piece in Teach-In in the October '96 issue. Use that exercise piece when knitting these bands.

ESTIMATING THE STITCHES

The number of stitches required for the neckband is estimated in the same way as for "knitted on" neckbands. I first wrote about this in Teach-In, in the December/January issue.

First join one shoulder seam of the exercise pieces. When

knitting the round neck exercise pieces the front and back of the neck were taken off on waste yarn and I suggested that you noted the number of stitches that were stripped off in this way. If you have done this, there is only a small part of the neckline, (the side of the neckline where stitches were decreased, not held), for which you have to estimate the number of stitches required.

To do this, hold the side of the neck, which has been joined at the shoulder, to the needle bed. Estimate the number of needles required, between the stitches on waste yarn on the front and back pieces. Don't pull the knitting taut, but don't let it sag too much either. Don't worry - you'll gradually become very skilled at this and I find that most people get a better result by estimating like this, than by doing complicated calculations.

Now all you have to do is a simple sum to work out how many stitches you require in total. The number of stitches on waste yarn on the front of the neck, plus the number of stitches on waste yarn on the back of the neck, plus **twice**

the number of stitches estimated up **one** side of the neck, equals the number of stitches required for the neckband.

Bring the needles required for the neckband to working position. You can knit a single or double bed band and, as well as ribbed bands, don't forget that you can also do a stocking stitch band; and with the ribber, a band in circular knitting.

MOCK RIB BAND

You knit the band in the same way as you would knit a welt, except that you graduate the tension, so that the band sits well at the neck. As I wrote in the articles about mock rib hems, I prefer a 2x1 mock rib and this applies to neckbands as well. Arrange the needles for a 2x1 mock rib, that is, two needles in working position, one in non-working position and cast on and knit eight rows of waste yarn in the usual way, followed by a row with the nylon cord. Put the row counter to zero and thread the main yarn.

RC = Row Counter,
MT = Main tension,
MT-1 = Main tension minus one whole number.

- RC000. MT. Knit one row.
- RC001. MT-2. Knit 7 rows.
- RC008. MT-3. Knit 8 rows.
- RC016. MT. Knit 1 row.
- RC017. MT-3. Knit 8 rows.
- RC025. MT-2. Knit 8 rows.
- RC033. Bring the needles in non-working position to working position and pick up the stitches from first row knitted in main yarn.
- MT. Knit one row.
- Remove the waste yarn from the band and check for any dropped stitches.
- Finish as for the true rib band below.

BAND KNITTED WITH THE RIBBER

A ribbed neckband is knitted in exactly the same way as a welt. It can be single or double thickness. For a ribbed band which is to be turned over, simply knit twice as many rows as for a single thickness band. After attaching the band to the garment (see below), turn the band to the inside and catch down loosely.

When knitting a band on the ribber I don't graduate the tension, or knit a fold row, as you do for a mock rib band. True rib, with its built in elasticity, is a different fabric to mock rib and nothing is gained by graduating the tension of a true rib band. The entire band, (except for the cast-on and circular rows which are knitted at tension 0 as usual), is knitted at the normal rib tension.

After knitting the required number of rows of rib, bring the needles in non-working position on the main bed to working position. Transfer the stitches from the ribber to the main bed. Change to the main bed sinker plate and knit one row of stocking stitch.

FINISHING For both single and double bed bands PICKING UP THE GARMENT STITCHES

With the right side of the knitting facing the machine pick up the stitches around the neck and place on the machine with the neckband. If at this stage you find that you have used the wrong number of needles for the neckband, you will have to remove the garment and neckband from the machine; then re-estimate the number of needles required and knit the band again.

I expect some of you will greet this instruction with horror! However, knitting the neckband a second time is not too arduous and, as I said earlier, you will soon become an expert at estimating the num-

ber of stitches required for the neck and will get it right first time. I think it is worth a few second attempts to get it right and to succeed in learning to knit this very neat neckband.

When the neckband and neckline match and the garment is on the machine, remove the waste yarn from the garment. Check that all the stitches were picked up around the neck and that there are no dropped stitches which need retrieving!

Holding the knitting against the machine, push the needles forward to holding position, leave the holding levers set to knit and knit one row at MT or MT+1. Push the needles forward again to holding position and knit one row at tension 10.

Now bind off with a tapestry needle. Do not be tempted to simply cast off. If you do, no matter how loosely you think that you are casting off, the neckline will not stretch and go over the head! Binding off is like back-stitching on the machine and has stretch, so your neckline, as long as it was correctly knitted in the first place, using holding position for shaping (See Teach-In, Oct. '96) will stretch and go over the head, even the head of a toddler.

BINDING OFF

You can start at either end of the needlebed. I am right-handed and find it easiest to go from left to right. The final row that you knitted was a very loose row at tension 10, so the stitches on the needles are large. Move about ten needles at a time slightly forward of the needlebed: the stitches must remain in the hooks. Break the yarn, leaving a long length. Thread a tapestry needle and back-stitch through the stitches as they hang in the needle hooks. If the yarn end is at the opposite side of the needlebed to where you want to start, you can bind off using a separate piece of yarn.

After every ten stitches or so, remove the stitches you've bound off from the machine. The first time I used binding off, the yarn caught on every possible piece of the machine and I thought I would never use binding off again. I was so pleased with the result

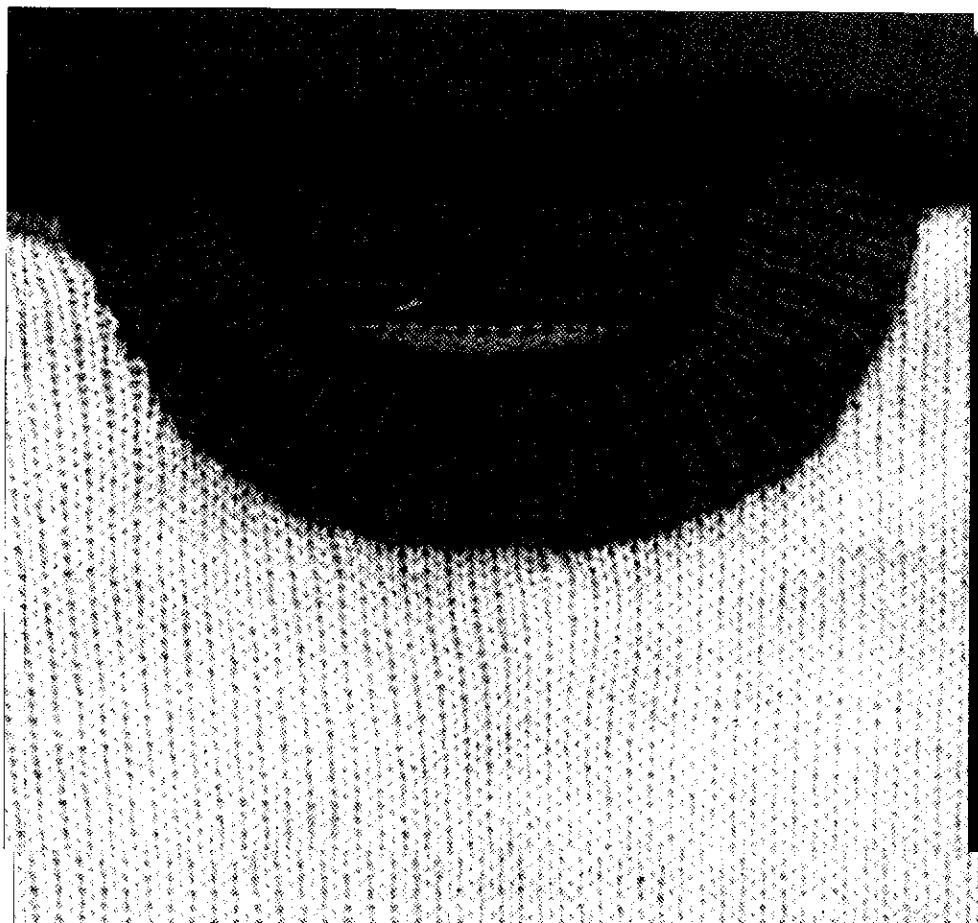
though, that I persisted and soon learnt how to control the yarn to minimise the number of times that it catches.

Binding off is the ideal way to join welts and garment pieces that have been knitted separately. The stretch that the binding off gives makes the garment very comfortable in wear. You don't get the hard join, without give, that can make garments with separately knitted welts uncomfortable.

The mock rib version of this neckband, including "binding off", is taught on my video No.2, Punchcard Knitting and the Charting Device, price £36.25 inc. p&p. The true rib version, again including "binding off", is taught on video No.7b, Getting Started on the Ribber, price £19.00 inc. p&p.

If ordering both of these videos together, deduct £10.00 from the total price. Both are available on mail order from me:-

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Powys LD8 2TP
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E-mail: akes@midnet.com**

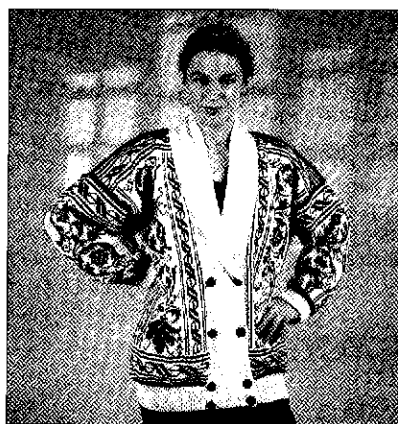


ANGELA CORYN

K N I T W E A R

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Designed by

POPPY

2

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Brockwell Cottons. 3-ply Slub/Mercerised (1 end Slub and 2 ends Mercerised). (Yarn Guide No.8.)

1 x 500 g cone in Ecru (MC).

Brockwell 3-ply Mercerised Cotton. (Yarn Guide No.8.)

1 x 250 g cone in Coffee (C).

Knitting-in elastic.

GARMENT WEIGHT

Finished garment in first size weighs 555 g.

The fibre content of Slub/Mercerised is 100% Cotton. Mercerised Cotton is 100% Cotton. For further information about these yarns, please write to the following address:- Copley Marshall & Co. Ltd., Wild Spur Mill, New Mills, Huddersfield, West Yorkshire HD7 7ET. Tel: 01484 682306.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 106 [118] cm, 42 [46½] in.

Length to shoulder 68 cm, 27 in.

Sleeve seam with cuff folded 47.5 cm, 19 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any electronic sheets needed from the chart provided.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 30 and 31 at left or right of centre 0. Press button 1 (left light on) and button 2 (right light on for 580 and SK840 machines, left light on for earlier models).

BACK

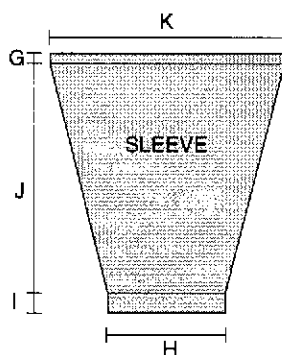
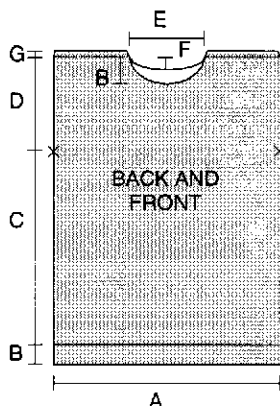
With carriage at right and using MC and knitting-in elastic, cast on 172 [188] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4 and MC, K 40 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, K 118 rows. Place marker at each end *. K 92 rows. RC shows 210.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 40 sts. Using nylon cord, K 66 [74] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 10 sts at beg of next row, K 1 row. Cast off 7 sts at beg of next row, K 2 rows. Cast off rem 49 [57] sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

diagrams

A = 53.5 [58.5]	D = 27 cm	H = 25 cm
cm	E = 23 cm	I = 9 cm
B = 8 cm	F = 1.5 cm	J = 43 cm
C = 33 cm	G = 1 cm	K = 53.5 cm



FRONT

Work as for Back to *. K 70 rows. RC shows 188. 28 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 20 sts. Using nylon cord, K 76 [84] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 4 alt rows, K 1 row. Dec 1 st at beg of next row, K 1 row. Dec 1 st at neck edge on next 12 rows. 49 [57] sts. K 1 row.

PICOT EDGING

** Cont in st st and C. Using MT-1, K 4 rows. Transfer every alt st on to adjacent N. Leaving empty N in WP, K 4 rows. Make a hem by placing loops from first row of picot edging on to corre-

sponding Ns. Using MT, K 1 row. Using MT+3, K 1 row. Cast off with a latch tool **. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC and knitting-in elastic, cast on 80 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4 and MC, K 46 rows. Transfer sts for st st. Insert card and lock on 61st row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 3rd row until there are 172 sts. K 18 rows. RC shows 156.

PICOT EDGING

Work as for Front from ** to **.

NECKBAND

With carriage at right and using MC, cast on 170 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 rows. Transfer sts for st st.

PICOT EDGING

Work as for Front from ** to **.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Pin picot edgings up on shoulders and down on sleeves and neckband. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder seams below picot edgings. Join neckband seam. Sew cast off edge of neckband to neck edge. Set in sleeves between markers. Join side and sleeve seams, reversing half of cuff seam.

Poppy is the first of Angela Coryn's stunning designs to be featured in *Machine Knitting Monthly* and is taken from her Arts Collection. Angela has been designing knitwear for more than 20 years and sells her designs right across the world; from Finland to Australia.

Her success is based on attention to detail. Her striking and unusual designs certainly support this with classic styles, intricate detail and carefully selected colour combinations. "Colour is important to me," says Angela, "and getting the right colours for each design is essential for a beautiful jumper."

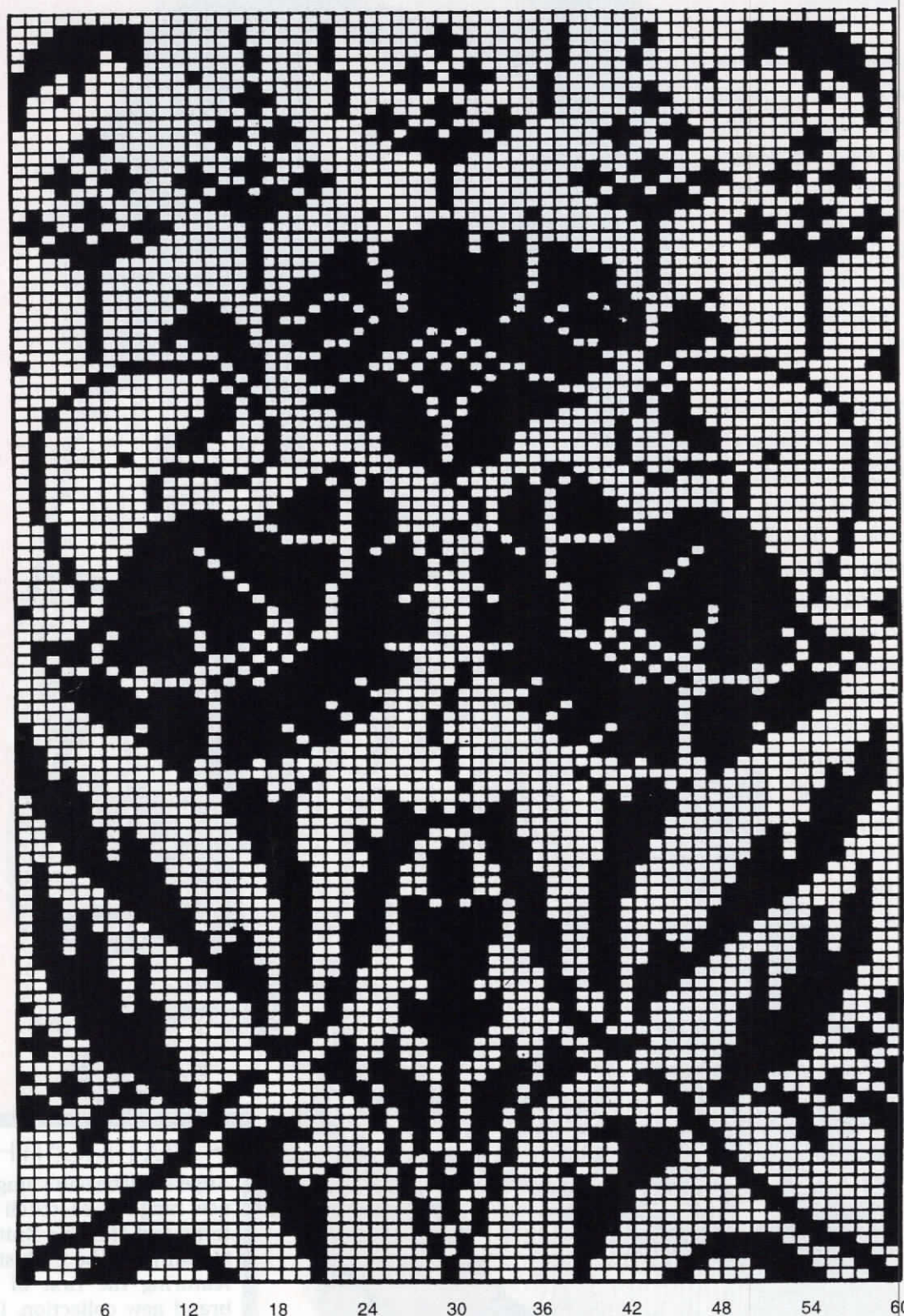
The design featured here has a strong Art Nouveau influence and is shown knitted in sharply contrasting cream and coffee. These colours give a relief effect which is enhanced by using slub and mercerised cottons. Closer contrasts such as two shades of denim blue would also work, giving a damask effect. Cotton has been chosen for this design since it is ideal for spring and summer wear and for its textural qualities. Angela uses only Brockwell Yarns' cottons as she finds they give the quality and consistency that is essential for successful knitting.



~ NEXT MONTH ~

Angela will be launching her new range of 24-stitch patterns and *Machine Knitting Monthly* will be exclusively featuring the first of this brand new collection. Look out for our exciting competition and your chance to **win one of five complete kits** of Angela's jumper - the design, the yarn, garment pattern, elastic, even the hanger, everything you need for a beautiful jumper.

MAIN PATTERN 108 rows x 60 stitches



100

90

80

70

60

108
rows

50

40

30

20

10

6

12

18

24

30

36

42

48

54

60

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PICTURE KNITTING

KNITTED SAMPLER

I have always loved old embroidered samplers. Usually done by young girls as a practice piece, each picture must have taken many hours of laborious stitching.

Wendy Phillips

I wonder what those young embroiderers would make of today's knitting machines which can produce a perfect knitted picture in minutes? This month's pattern combines the old with the new, a knitted picture based on an old embroidered sampler.

To achieve the best effect you should try and use graduated tones of one colour for each item in the picture. This is the way many samplers were produced and, although it involves a little more work, the finished effect is well worth the effort. For example, the

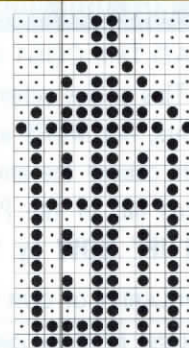
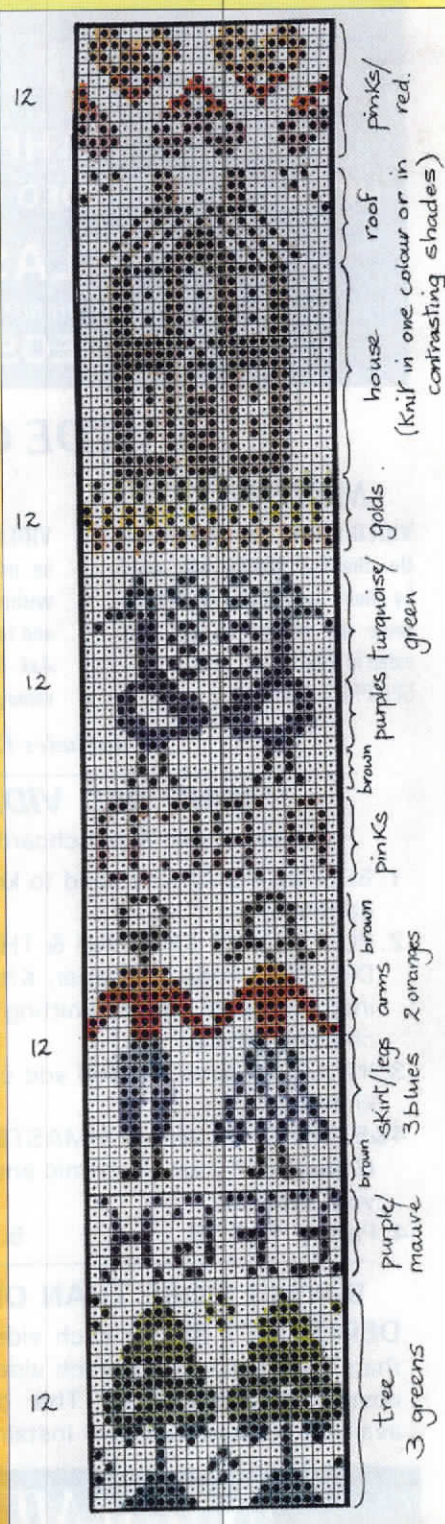
trees at the bottom of the picture are produced by knitting seven rows in dark green, then five rows in medium green and finally six rows in light green. If you lay your colours out before you start, you will soon see which ones blend.

TWELVE STITCHES ONLY

Over the years I have received many letters from knitters with 12-stitch punchcard machines requesting designs. It has to be said that 12 stitches can be limiting but nonetheless it is possible to create some very attractive pictures which have the advantage of short floats on the back of the work.

Quite often it is easy to alter a 24-stitch design to create one with 12 stitches. This knitted sampler obviously requires a 24-stitch card, however, if you draw a vertical line down the centre you will see that every item can be transferred on to a 12-stitch card with the exception of the house. (As the sampler would not be complete without a house, I have included a smaller 12-stitch one.)

There will, of course, be small differences. For example, the finished sampler knitted using a 12-stitch punchcard, will have all the birds facing the same way and the boy and girl will not be holding hands since they will have to form separate rows. Needless to say, the overall effect will be just as attractive. I hope owners of both 12-stitch and 24-stitch machines (standard gauge and chunky) will try this month's pattern. Whether you



Smaller house for 12 st repeat



are decorating the front of a sweater or creating simple cushion covers, you won't be disappointed.

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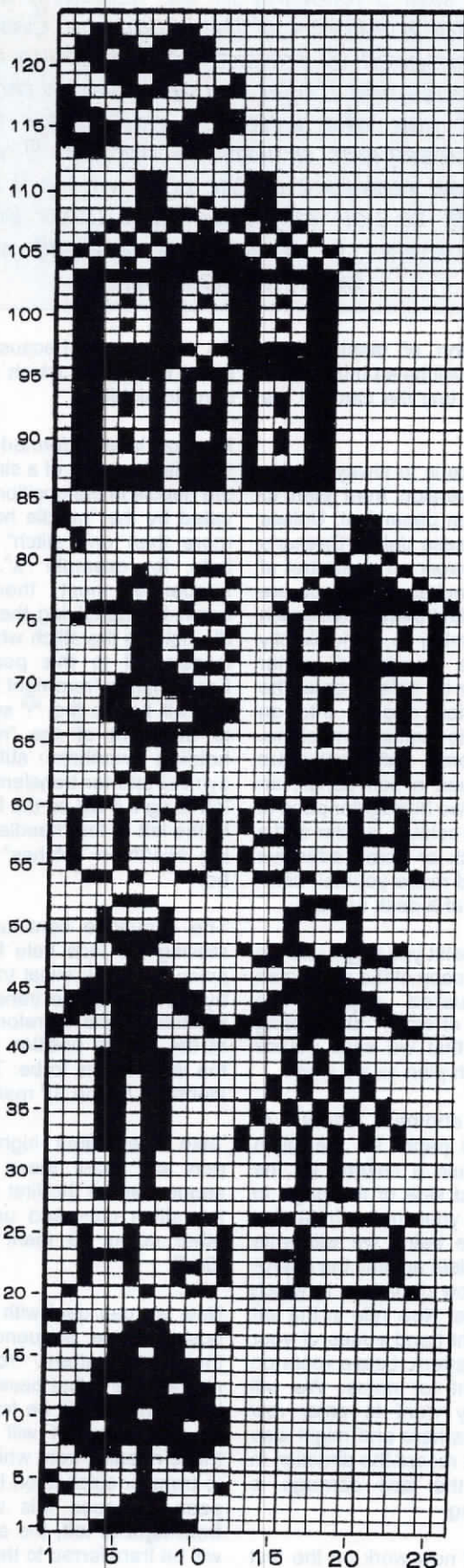
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BROTHER JOHN

MAKING THE MOST OF THE BROTHER LACE CARRIAGE

Part 4 – Fully Fashioned Lace Patterns

My aim in this article is to provide you with a reliable method of work for constructing a fully fashioned lace stitch pattern from a stitch plan.

by John Blakeman

You will recall from Part 3, where we constructed a pattern that could be used for both true and fine lace, that this is quite an intricate process in which mistakes can be made all too easily. A reliable working method is all important. By way of a reminder, Figure 1 reproduces the standard lace notation symbols. The pattern we shall be working on is shown in stitch plan form as Figure 2.

The actual pattern is twelve stitches wide and users of electronic machines may wish to follow the following exercise through by using it as such. A horizontal repeat is shown in Figure 2 to make the processes clearer for users of punchcard machines.

You may also recall from Part 3, that true and fine lace pat-

terns involved only the transfer of single stitches to an adjacent needle and as a consequence, the stitch pattern had a regular rhythm. The pattern information was usually constructed in blocks of four rows, the first two rows of each block contained the stitch transfer information and the second two rows were blank.

If you look at the completed stitch pattern in Figure 3 you will see that a fashion lace pattern is a much busier affair with blank rows appearing less often. The stitch transfers form diagonal lines across alternate rows in the pattern and compared to the stitch plan, the stitch pattern is long. Our stitch plan has only ten rows but the resultant stitch pattern is 80 rows long. If you are using punchcards, the

The first in this series of articles appeared in the January 1996 edition of Machine Knitting Monthly with Parts 2 and 3 following in the February and March editions of the magazine. Events conspired to prevent me completing the series and I offer my apologies to those of you who were left waiting for the subsequent articles to appear. I am now resuming at the point where I left off, so you might look out those back numbers to re-acquaint yourself with what has gone before.

preparation of fashion lace patterns will be so much easier if you buy the card by the roll.

My advice is to always tackle the conversion from plan to pattern on paper first. Unless you possess Julius Caesar's skills to work on a number of tasks simultaneously, you are likely to find there is too much to remember to work directly on to a punchcard, mylar sheet, or be able to enter the information directly into an electronic knitting machine. Take some half centimetre grid paper, a soft pencil, an eraser, two highlighter pens of different colours, a ruler and a Pritt stick or some adhesive tape and make yourself comfortable at a desk or table.

At this point you might wish to make a copy of the stitch plan on squared paper. The method of work I am offering means that we shall deface the stitch plan as we work.

Take another sheet of squared paper for the stitch plan. Rule a column up the left-hand side of the page to contain your memo data. For the time being we will write memo data against the appropriate row of pattern to which it relates. Now rule in the left and right hand edges of your stitch pattern. Leave room on the right for notes. We will certainly want to enter row numbers here and might also need to record the direction in which the lace carriage is travelling.

We will now work on the first row of the stitch plan. Let's begin by using the two highlighter pens to differentiate between those sequences involving the transfer of stitches to the left from those involving transfers to the right.

Do nothing yet, because we have to decide which positions to highlight.

Fashion lace is formed from the initial transfer of a stitch to the needle in the position indicated by the "needle holding more than one stitch" symbols, for example "λ". Our sequence must therefore begin by identifying the needle holding the stitch which is transferred to this position. For transfers from right to left this will be the first "λ" symbol to the right of the "needle holding two/three stitches" symbol and for transfers from left to right it will be the first "λ" to the left of the "needle holding two/three stitches" symbol.

The sequence continues by moving the lace hole further away from this initial transfer by the successive transfer of stitches. It will therefore end at the needle position where the lace hole is to be. This is identified by the "0" mark.

Take one colour highlighter pen and mark those "λλλ0" sequences on the first row of the stitch plan and use the other colour to mark those "0λλλ".

Now we can deal with transposing these sequences to the stitch pattern. You will recall that the first pass of the lace carriage will be from left to right, when it will select those needles from which it is to transfer stitches on its next pass. Because this will be from right to left, the stitches will be transferred to the adjacent needle on the left. It should be clear that we must begin with the right to left transfer sequences.

On the first row of your paper stitch pattern mark a "X"

Figure 1 - KEY TO SYMBOLS

- λ = N holds 2 sts, 2nd st transferred from right
- λ = N holds 2 sts, 2nd st transferred from left
- λ = N holds 3 sts, the original st, st transferred from right and st transferred from left
- λ = N holds 1 st transferred from right
- λ = N holds 1 st transferred from left
- = Lace hole - N empty
- = N holds its original st unless otherwise indicated
- ▷ = Fine lace - original st to be shared with N to the right
- ◁ = Fine lace - original st to be shared with N to the left

(which will represent a punch) at those positions where on the stitch plan the first transfer symbol "V" to the right of the "needle holds two/three stitches symbol" occurs. Put a line through these positions on your stitch plan to show that you have dealt with them.

We shall now go on to enter the remainder of the right to left transfer sequences which appear in the first row of the stitch plan. Remember that the lace carriage will only select needles for right to left transfers on the odd rows of the pattern. The second of the transfer positions will therefore appear on the third row of the stitch pattern, the third on the fifth row, the fourth on the seventh row and the final lace hole position "0" on the ninth row.

Enter these on to the stitch pattern, putting a line through each successive transfer symbol of the stitch plan as you deal with it. Your paper stitch pattern should now appear like that in Figure 4.

You will recall that the lace carriage selects needles for left to right transfers from the even rows of the pattern and therefore the left to right transfer sequences will all be written into the even rows of the stitch pattern. Remember also that we have to work towards the lace hole.

The positions that we mark on row two of the stitch pattern will be those marked by the first "V" symbol to the left of the "needle holds two/three stitches symbols", that is positions 13 and 24. Put a line through these positions on your stitch plan to show they have been done. On the fourth row of the stitch pattern enter an "X" in those positions where the next "V" symbols occur. Follow the sequences through. You should finish by entering punch marks for the final lace hole position on row ten of the stitch pattern. Your stitch pattern should now look like that in Figure 5.

It is tempting to think that we have dealt with the first row of the stitch plan but this is not so. All that we have done is deal with needle selection for the lace carriage. We have to remember that the stitches are transferred on the next pass of the carriage and also that we must finish each stitch

plan row with the lace carriage on the left to allow operation of the main carriage.

Look at Figure 5 once more. To the right of the row numbers I have entered arrows to show the direction in which the lace carriage was moved to select that row. You will see that on row ten the lace carriage was moved to the left, but this means that the positions marked on that row have only been selected and not transferred.

We need one more pass of the carriage to transfer the stitches so we need a row 11, which will be blank. This will put the lace carriage on the right of the bed, so we must have a row 12, which will again be blank to bring the lace carriage back to the left. At the top of row 12 draw a bold line across your stitch pattern to indicate that this is the end of a pattern block. When checking your pattern you will know that everything below this line relates to the first row of the stitch plan.

We also need to enter the memo data in our left hand column. We need to enter a figure "2" on row 12 to remind us to make two passes of the main carriage so that we can lay down a fresh set of stitches for the transfers indicated in the second row of our stitch plan. You might also wonder where we put this information about the main carriage movements for the pattern block we have just made. You must remember to enter this on the last row of the stitch pattern. The first pattern block is now completed.

You can start work following exactly the same method on the second row of the stitch plan which will start on row 13 of the stitch pattern. Your finished stitch pattern should look like that in Figure 3.

You will noticed in Figure 3 that I have marked out each pattern block. These vary in length according to the number of stitch transfers called for by the stitch plan.

You will use quite a lot of paper in preparing the pattern. As you fill one sheet, fasten another to the top and continue in that fashion. You can calculate the finished length of a stitch pattern as follows:-

1) Count the longest stitch transfer sequence on each stitch plan row.

2) Add them together and multiply by 2.

3) Multiply the number of stitch plan rows by 2 and add this to the previous total.

Finally, you need to transfer your stitch pattern to the form in which it can be read by your knitting machine.

- On punchcards write the memo data on the left and the row numbers on the right of the card but seven rows higher than on your paper stitch pattern.

- On mylar sheets enter the memo data in the lace window 13 rows higher than on the paper stitch pattern. On electronic machines enter the memo data as it appears on the paper stitch pattern.

Next time we shall look at the Brother Lace Cartridge which plugs into the PPD. This takes all the hard work out of preparing lace patterns.

Figure 3 - The completed stitch pattern

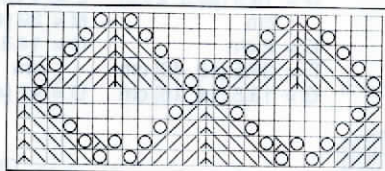
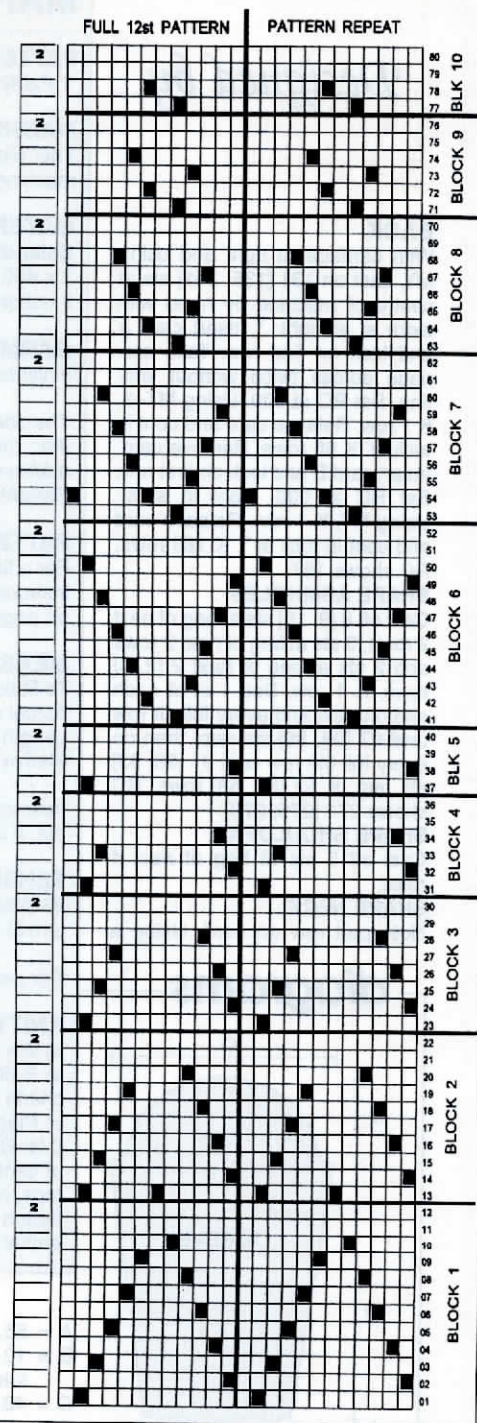


Figure 2
Stitch plan for Fully
Fashioned Lace

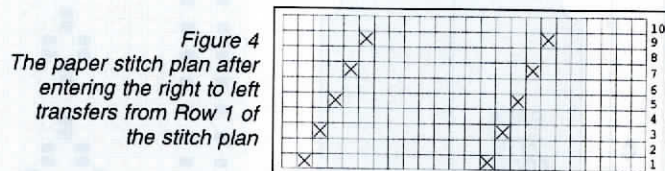


Figure 4
The paper stitch plan after
entering the right to left
transfers from Row 1 of
the stitch plan

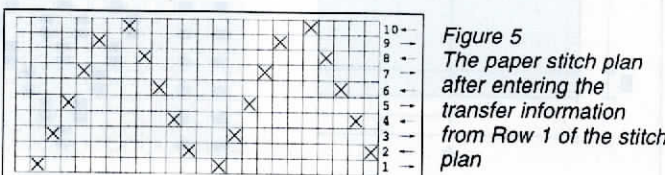


Figure 5
The paper stitch plan
after entering the
transfer information
from Row 1 of the stitch
plan

Designed by

MANDARIN JACKET

3

Jocelyn Ridout

BACK

With carriage at right and using MY, cast on 131 [135, 141] sts at centre of machine by hand with extra st at right. * Insert card A and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT-3, K 1 row. Release card and cont in tuck st. K 66 rows. Remove card. Insert card B and lock on first row. Set RC at 000. Cont in st st. Using MT, K 1 row. Release card and cont in tuck st *. K 186 rows. RC shows 187.

SHAPE ARMHOLES

Cast off 8 [9, 10] sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 [2, 4] rows. K 1 row. Dec 1 st at each end on next and every foll alt row until 97 [99, 99] sts rem, then on every foll 6th row until 91 [93, 93] sts rem. K 52 [56, 58] rows. RC shows 271 [275, 279].

SHAPE SHOULDERS

Cast off 5 sts at beg of next 4 rows.

SHAPE NECK

Note patt row on card. Using a

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge electronic machines.

MATERIALS

Celandine Daisy. (Yarn Guide No.11.)

2 x 400 g cones in Shade 5 (MY).

9 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 625 g.

The fibre content of this yarn is 52% Cotton, 48% Viscose. For further information about this yarn, please write to the following address:- Celandine Limited, Unit 7, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102] cm, 32-34 [36-38, 40] in.

Actual size 112 [115, 120] cm, 44 [45½, 47½] in.

Length to shoulder 68 [69, 70] cm, 27 [27½, 28] in.

Sleeve seam 43 [44, 45] cm, 17 [17½, 18] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches and 43 rows to 10 cm, 4 in measured over tuck stitch pattern B (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used purl side of knitting as right side of garment.
- Before knitting, prepare any electronic sheets needed from the charts provided.
- Place needle 1 cam between needles 26 and 27 at left of centre 0 for Back, Right Front and Sleeves and between Ns 6 and 7 at right of centre 0 for Left Front. Place needle 1 cam at centre 0 for Pocket tops, Neckband and Front Bands. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

A = 56.5 [58.5, 61] cm	H = 1.5 cm
B = 10 cm (before folding)	I = 8 cm
C = 43.5 cm	J = 26.5 [27, 28.5] cm
D = 19.5 [20.5, 21.5] cm	K = 29 [30.5, 32.5] cm
E = 2 cm	L = 4 cm
F = 39.5 [40, 40] cm	M = 39 [40, 41] cm
G = 13.5 [14, 15] cm	N = 14.5 [15.5, 16.5] cm
	O = 42 [43.5, 45.5] cm

CHART A

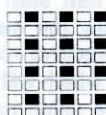
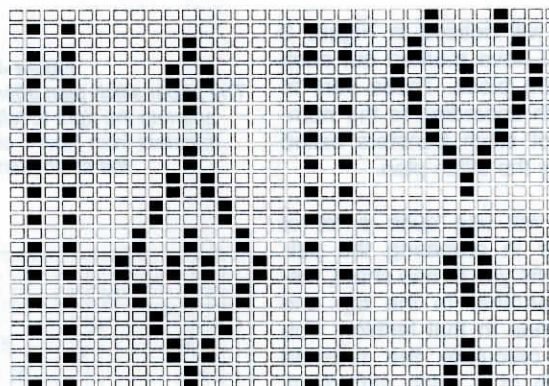
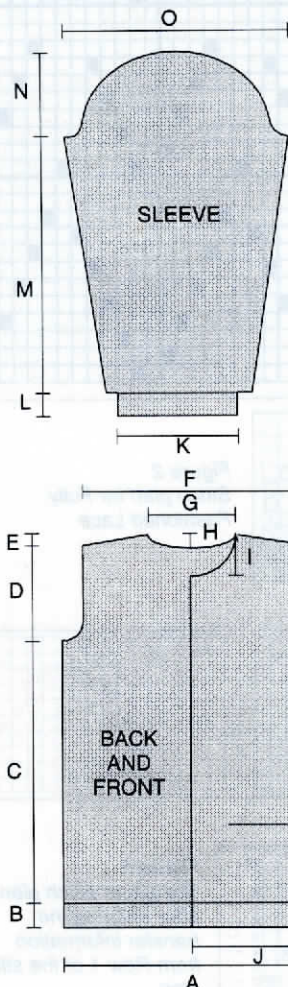


CHART B



diagrams



length of MY, cast off centre 9 [11, 13] sts. Using nylon cord, K 31 [31, 30] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Cast off 5 sts at beg of next row, 7 sts at beg of next row, 5 sts at beg of next row, 3 sts at beg of next row, 5 sts at beg of next row and dec 1 st at beg of next row. Cast off rem 5 [5, 4] sts. Lock card on number previously noted. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Release card and cont in tuck st. Finish to correspond with first side, reversing shaping.

POCKET TOPS (KNIT 2)

Push 25 Ns at centre of machine to WP with extra N at right. Insert card A and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY, K 1 row. Release card and cont in tuck st. Set RC at 000. Using MT-3, K 26 rows. Cont in st st. Using MT, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts from last row on to Ns. Unravel WY. With P side facing, replace sts from first row on to same Ns. Using MY, K 1 row. Using WY, K a few rows and release from machine.

POCKET LININGS (KNIT 2)

Push 27 Ns at centre of machine to WP with extra N at right. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT+1 and MY, K 40 rows. Using WY, K a few rows and release from machine.

LEFT FRONT

With carriage at right and using MY, cast on sts 6 to 66 [68, 71] inclusive at right of centre 0 by hand. 61 [63, 66] sts. Work as for Back from * to *. K 53 rows. RC shows 54.

PLACE POCKET TOP

With wrong side of Pocket Top facing, place sts on to Ns 24 to 48 [25 to 49, 26 to 50] inclusive at right of centre 0. K 1 row. Cast off sts 24 to 48 [25 to 49, 26 to 50] inclusive at right of centre 0.

PLACE POCKET LINING

With P side of Pocket Lining facing, place sts on to Ns 24 to 48 [25 to 49, 26 to 50] inclusive at right of centre 0, placing 2 sts tog on to edge Ns. ** K 132 rows. RC shows 187.

SHAPE ARMHOLE

Cast off 8 [9, 10] sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. *** Cast off 2 sts at beg of next row, K 1 row. Rep from *** 0 [0, 1] more time. K 1 row. Dec 1 st at armhole edge

on next and every foll alt row until 44 [45, 45] sts rem, then on every foll 6th row until 41 [42, 42] sts rem. K 27 [31, 33] rows. RC shows 246 [250, 254].

SHAPE NECK

Cast off 2 [3, 4] sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. K 3 rows. Dec 1 st at beg of next and every foll 6th row until 31 [31, 30] sts rem. RC shows 271 [275, 279].

SHAPE SHOULDER

Cont to dec at neck edge on foll 6th row and **at the same time** cast off 5 sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 5 [5, 4] sts **.

RIGHT FRONT

With carriage at left and using MY, cast on sts 5 to 65 [67, 70] inclusive at left of centre 0 by hand from right to left. 61 [63, 66] sts. Work as for Back from * to *. K 53 rows. RC shows 54.

PLACE POCKET TOP

With wrong side of Pocket Top facing, place sts on to Ns 23 to 47 [24 to 48, 25 to 49] inclusive at left of centre 0. K 1 row. Cast off sts 23 to 47 [24 to 48, 25 to 49] inclusive at left of centre 0.

PLACE POCKET LINING

With P side of Pocket Lining facing, place sts on to Ns 23 to 47 [24 to 48, 25 to 49] inclusive at left of centre 0, placing 2 sts tog on to edge Ns. Work as for Left Front from ** to ** reversing shaping.

CUFFS

Push 51 [55, 59] Ns at centre of machine to WP with extra N at right. Insert card A and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT-3 and MY, K 1 row. Release card and cont in tuck st. Set RC at 000. K 54 rows. Cont in st st. K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

Push 67 [71, 75] Ns at centre of machine to WP with extra N at right. Insert card B and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY, K 1 row. Release card and cont in tuck st. Set RC at 000. K 10 rows. Shape sides by inc 1 st at each end on next and every foll 10th row until there are 97 [101, 105] sts. K 17 [21, 27] rows. RC shows 168 [172, 178]. Adjust length at this stage, if required.

SHAPE TOP

Cast off 8 [9, 10] sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 4 [6, 8] rows. K 1 row. Dec 1 st at each end on next and every foll alt row until 51 [49, 47] sts rem, then on every foll 4th row until 43 [41, 39] sts rem. RC shows 208 [214, 222]. K 10 [12, 14]

rows. Cast off 3 sts at beg of next 8 rows and 2 sts at beg of foll 6 rows. Cast off rem 7 [5, 3] sts.

JOIN SLEEVE TO CUFF

Push 51 [55, 59] Ns to WP.

With P side of Sleeve facing, replace sts from first row on to Ns dec evenly. Using MT and MY, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side of Cuff facing, replace sts from first row on to Ns. With P side of Sleeve upwards and lower edge towards you, lay Sleeve across the bed. Pull Ns through the sts of first row. Unravel WY. With P side of the Cuff facing, replace sts from last row on to same Ns (3 sts on each N). Using MT and MY, K 1 row by hand taking Ns down to N W P. Then turn Sleeve over towards you. Bring Ns back to WP and then cast off with a latch tool.

BUTTON-HOLE BAND

Push 139 [143, 146] Ns to WP. * Insert card A and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 7 rows. Make 9 evenly spaced but-

35 ►

LATCH ON

JUST A SCARF AND MITTENS

Doesn't it sound silly – “just” a scarf and mittens? But that was not quite how it turned out.

Joan Lafferty

I must tell you that I was suffering from 'flu at the time and although the deadline for my next article was looming, I just could not summon up the energy to do any typing and even the beloved knitting machine(s) held no attraction. In fact my son-in-law had just installed an electric motor and I couldn't even summon any enthusiasm to try this new piece of equipment! Not that I am new to electric motors, I had one many years ago on my old Knitmaster, but this died from overwork and it has taken me ten years to think about replacing it.

I can't comment on the new one, only to say that the table appears very tall. I have a fancy typist's chair powered in some way by a gas cartridge that enables me to make it higher or lower (do I sound like "Play your Cards Right"?). But even my super chair is not really high enough for this table. So, if I manage to keep my right arm free from the stress of pushing the carriage, am I going to have shoulder ache by reaching up to transfer stitches? Watch this space.

So, all in all, I have been doing very little knitting. One of my friendly customers contacted me (pre-'flu) telling me that her grandson was to appear in a Christmas play, and could I knit him a scarf with red and white stripes – and no fringe? "No problem I said" and duly knitted it.

I made the stripes ten rows deep, (easy to tell where I

was, colourwise, should I leave the work for a time) knitted in 2x2 (two plain, two purl) rib using tension 4 on each bed. I did not bother to dig out the colour changer, since I am still not properly organised after my move. Instead I hitched the second colour over the end of the needle bed (did you know there is a sort of plastic hook on the ends of the needle bed? – well, there is on my Brother machine). In taking this second colour into use I found it necessary to do two things. One – make sure the yarn has not caught under the metal "tongue" on the ribber which hangs down and catches unsuspecting yarn (again on the Brother 850 ribber, but not on some others) making a long loop and two, – push out an end needle on the side where the yarn is changed, taking the carriage across a few needles and then pushing this end needle back to NWP. This stops the work from tightening on the "row changing" side.

I had to guess the number of stitches to use, but since the little lad was only about six years old I decided not to make the scarf too wide, since it would be dreadful if a thick scarf obliterated the words of a budding Laurence Olivier! Unfortunately with the 'flu bug incubating nicely, I did not make a note of the number of stitches, but I think it was about 50 on each bed. Neither did I make a note of the number of rows, but I adopted the old principle long used by machine knitters

"Down to the floor and then some". (I shall have to alter this, now I am going to work with a higher table – oh dear! Life's little setbacks . . .).

I knitted the last row at the biggest tension on both beds, transferred all stitches to the main bed and cast off with the latch tool. This worked quite well, after all the end of a scarf is not so critical as, say, a neckline which must never be too tight. Then came the finishing, because there were a lot of loops all up the side of the stripes.

First of all I took an end of red and oversewed the white yarn down on to the red stripe. After about half-a-dozen stripes I realised that this was not neat enough to be exhibited on the stage. So I unpicked all my oversewing, cut the loop in the middle and had to sew with another end of yarn, matching colours as I went. What a fiddle. If I have to do this exercise again I shall cut each end, not make loops, as I knit the scarf. I think it would be easier to backstitch this long end into the actual knitting. Of course, had I been making a garment, this problem would not have arisen, because ends can be darned into seams. In fact I would have cut each end and "hitched" it on the first needle for three or four rows, which secures it and then very little, if any, stitching is necessary.

Having done my best with the scarf in question, I rang my friend. "The scarf's ready to collect", I said, "but I won't invite you in, because I have the 'flu." "Oh dear", she replied, "my daughter has just rung and asked if you could make some red gloves?" I don't often say "no", but I did on this occasion. Gloves are not the easiest of things to knit and feeling as I did at that time, no way could I give the necessary attention to the job. I asked how long I had got and was told about three weeks. "I could probably make some mittens", I offered. "That will have to do", said my friend. I wish I had realised what I was offering; I have made lots of babies' mittens and for children up to the age of about four, but I have no idea how big a six-year old's hand is. I could not be bothered to ring my friend to measure her grandchild's hand and don't happen to

have any handy six-year olds to measure for myself.

It so happened that an old student of mine had just gone off to live in Australia, leaving me with lots of old magazines. So I had a lovely time going through all the "oldies" – no mittens for six-year olds, but a splendid relief for 'flu symptoms (should I patent this, I wonder?)

This had not solved my problem with the mittens. So I went back in the past again. I have kept an old pattern book from Hayfield who no longer do coned yarn but I believe they still supply hand knitting balls. This book is called "*Machine Knit Classics*" and, although I have never actually knitted a garment following the instructions, I find the sizing very useful, being in inches which my tiny mind can grasp immediately. If a child of about six wears a jumper about 26 inches in the chest, it follows that the wrist will be about the same for gloves (or mittens) as it will be for sleeves. My pattern said 54 stitches, so using two beds I cast on 53 sts, increasing one stitch when I transferred for stocking stitch. (I knitted 16 rows for the welt). I then took a guess at the number of straight rows and came up with 36. When I shape the top for baby mittens, I hold half the stitches and, working on one side, decrease one stitch each end (two stitches in) and knit two rows until about 12 stitches remain. For the older child I knitted three rows between decreasing. The thumb is easy – cast on two stitches, then increase one stitch at the beginning of each row until there are 18 stitches, for a baby. I decided to be on the safe side and made it 22 stitches for the bigger child.

When made up this mitten was about right in length, but wide enough for my hand (granted I have small hands, but they are a bit bigger than a six-year old's!). The thumb also fitted me, so was much too wide. I then made another mitten, casting on only 51 stitches (plus one after the welt) and this proved just right. I knitted 20 rows for the welt this time and only 30 in stocking stitch. Because there were fewer stitches to decrease, the shaping was shorter, the thumb having only 20 stitches and 18 rows.

My customer thought the mittens would be "about right" for her grandson and attempted to console me by saying, "As long as he has something red on his hands to wave about, that will be all right". I don't know that I am particularly pleased with all this effort and now I have a red mitten in an in-between size. Shall I make another one and put it on my stall in the hopes that another Granny wants "something red for Christmas" or should I unpick it and knit a Father Christmas? I think another mitten would be the easiest!

This left me with another job that I had been putting off – sewing up a long, button-to-the-neck cardigan I had made before being "struck down". This was black with a Fair Isle pattern in a sandy colour. Not much problem here, but black is not the easiest colour to work on when feeling under the weather. However, I persevered and was quite pleased with the finished result. In fact, I wouldn't mind one like this for myself. Will I ever make it, I wonder?

I have often said I am no designer, yet here I have "designed" mittens and copied a style of a cardigan from a well-known High Street store because they didn't have anything in the sandy colour (to match trousers).

Unfortunately this garment had sleeves that were a mixture between a set-in style and a dropped shoulder. How I blessed my Knit Leader, because I was able to draw a little shaping on both body and sleeve to match. There is a hefty seam round the armhole and the shoulders have one row of plain black on the top, because having shaped the shoulder, I had to knit one straight row. So I think, to match the shoulder and to disguise the hefty seam, I shall knit a couple of long cords and sew them over the seam, making a slight design fault into a feature – this is one of my favourite ploys. This will also enable me to have a really good "go" with the motor. So it's an ill wind that doesn't blow a little good occasionally.

◀ 33 tonholes over 5 Ns, starting and ending 3 Ns in from each end. K 7 rows. Release card and continue in tuck st. Then, using MT-3, K 12 rows. Make buttonholes over the same Ns as before. K 12 rows. Continue in stocking stitch. Using MT-2, K 1 row. Using MT+1, K 1 row and then, using WY, K a few rows and release from machine *.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes.

NECKBAND

Push 99 [103, 107] Ns to WP. Work as for Buttonhole Band from * to *, omitting buttonholes.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves, easing in tops. Catch down ends of pocket tops neatly to right side and pocket linings to inside. Fold lower band in half and catch down on inside.

JOIN FRONT BANDS TO FRONT EDGES

Push 139 [143, 146] Ns to WP. With K side of Front Band facing, replace sts from first row on to Ns. With P side of Front upwards and front edge towards you, lay Front across the bed. Pull Ns through the front edge. With P side of Front Band facing, replace sts from last row on to same Ns (3 sts on each N). Using MT and MY, K 1 row by hand taking Ns down to NWP. Turn Front over towards you. Bring Ns back to WP and cast off with a latch tool.

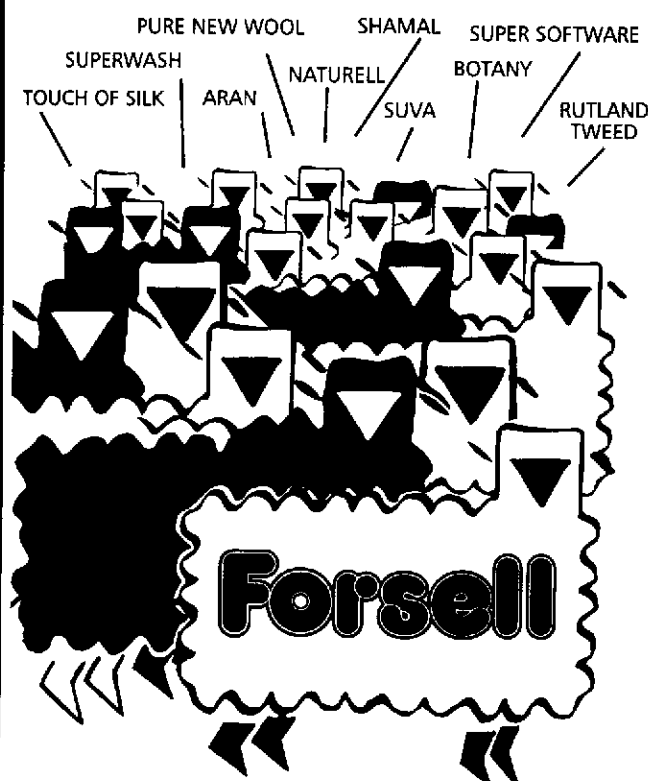
JOIN NECKBAND TO NECK EDGE

Push 99 [103, 107] Ns to WP. With K side of Neckband facing, replace sts from first row on to Ns. With P side of Back and Front upwards and neck edge towards you, lay Back and Front across the bed. Pull Ns through the neck edge starting and ending at centre of each band. With P side of Neckband facing, replace sts from last row on to same Ns (3 sts on each N). Using MT and MY, K 1 row by hand taking Ns down to NWP. Turn Back and Front over towards you. Bring Ns back to WP and cast off with a latch tool.

TO COMPLETE

Neaten ends of bands. Finish buttonholes and sew on buttons to correspond.

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4 Jacket & plated rib skirt

chosen by Ann Howes

This classic two piece is as wearable now as it was in 1988 when it first appeared in *Modern Machine Knitting*, so we had no hesitation in agreeing to re-write it in the current instruction style for Ann Howes of Taunton, "By Special Request".

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a ribber and rib plating feeder.

MATERIALS

Any 4-ply yarn. (Yarn Guide No.11.)

1 x 400 g cone in Camel (MC).

1 x 400 g cone in Cream (A).

1 x 400 g cone in Grey (B).

4 buttons.

Elastic to fit waist.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

JACKET

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 99 [107] cm, 39 [42½] in.

Length to shoulder 48 cm, 19 in.

Sleeve seam 47 cm, 18½ in.

SKIRT

To fit hips 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 94 [105] cm, 37 [41½] in.

Length 52 cm, 20½ in (adjustable).

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

35 stitches and 40 rows to 10 cm, 4 in measured over plated rib (tension dial setting approximately 6/6).

31 stitches and 49 rows to 10 cm, 4 in measured over Fair Isle pattern on MT-2 (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of jacket.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour plating rows with first colour given in front feeder A to knit plain sts and second colour given in back feeder B to knit purl sts.

d) Knit two colour Fair Isle rows with first colour given in back feeder 1 to knit background and second colour given in front feeder 2 to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

PLATING PATTERN

K 40 rows B/A and 40 rows B/MC. These 80 rows form pattern.

FAIR ISLE PATTERN

K 48 rows MC/A and 48 rows MC/B. These 96 rows form pattern.

SKIRT

BACK AND FRONT ALIKE

With carriage at left, plating yarn feeder in position and using B in feeder A, cast on 168 [186] sts at centre of machine in 1x1 rib. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 10 rows B/A. Set RC at 000. Using MT/MT, cont in plating rib patt. K 168 rows. Adjust length at this stage, if required. Shape sides by dec 1 st at each end on next and every foll 4th row until 154 [172] sts rem. K 7 rows. RC shows 200.



WAISTBAND

Set RC at 000. Using MT-3/MT-3, K 30 rows B/A. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side seams. Fold waistband in half to inside and catch down, leaving a small opening. Insert elastic and join ends. Close opening. Give final light steam.

JACKET

BACK

Push 156 [168] Ns at centre of machine to WP. * Insert card and lock on first row. Using MT and

WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 10 rows. Using MT, K 1 row. Using MT-3, K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT-2, release card and cont in Fair Isle patt *. K 108 [98] rows. Place marker at each end. K 118 [128] rows. RC shows 226. Place marker between sts 28 and 29 [34 and 35] at left and right of centre 0. Cast off.

RIGHT FRONT

Push 78 [84] Ns at right of centre 0 to WP. Work as for Back from * to *. ** K 98 rows.

SHAPE FRONT EDGE FIRST SIZE

Dec 1 st at left edge on next and foll 5th row, K 4 rows.

BOTH SIZES

Place marker at right edge. Dec 1 st at front edge on next and every foll 5th [4th] row until 70 [64] sts

rem, then on every foll 4th [3rd] row until 50 sts rem. K 12 [9] rows. RC shows 226. Cast off **.

LEFT FRONT

Push 78 [84] Ns at left of centre 0 to WP. Work as for Back from * to *. Work as for Right Front from ** to ** reversing shaping and markers by reading left for right and right for left.

SLEEVES

Push 68 [80] Ns at centre of machine to WP. Work as for Back from * to *. K 10 rows. Shape sides by inc 1 st at each end on next and every foll 5th row until there are 148 [162] sts. K 14 [9] rows. RC shows 220. Cast off.

BACK NECKBAND

Push 42 [52] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 10 rows. Using MT, K 1 row. Using MT-3, K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. With P side facing, pick up sts across back neck and place on to Ns. K 1 row. Cast off.

BUTTONHOLE BORDER

Push 130 [136] Ns at centre of machine to WP. Using MT and

WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 5 rows. Counting from left edge, make buttonholes over Ns 5, 6, 7, 8; 24, 25, 26, 27; 43, 44, 45, 46; 62, 63, 64 and 65. K 5 rows. Using MT, K 1 row. Using MT-3, K 5 rows. Make buttonholes over same Ns as before. K 5 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. With P side facing, pick up sts along front edge and place on to Ns. K 1 row. Cast off.

BUTTON BORDER

Work as for buttonhole border omitting buttonholes.

PRESSING

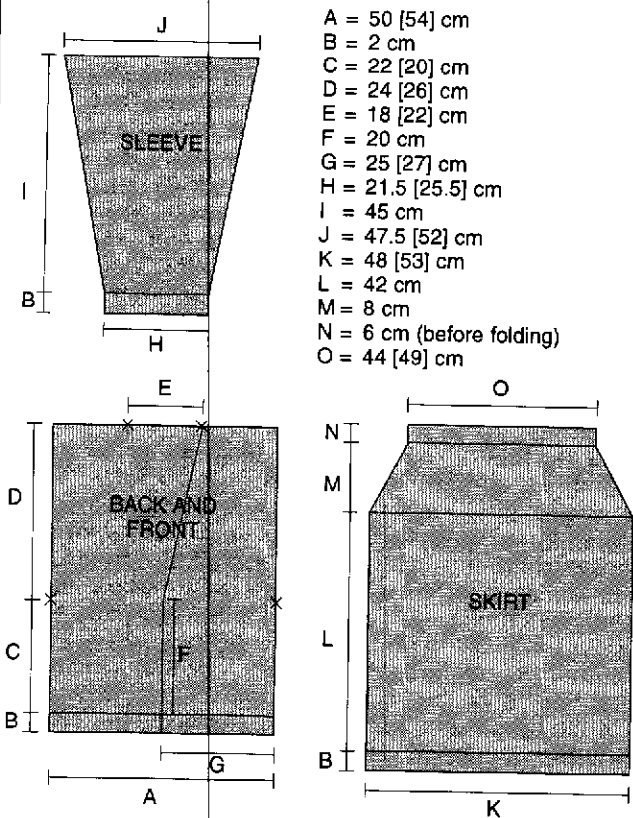
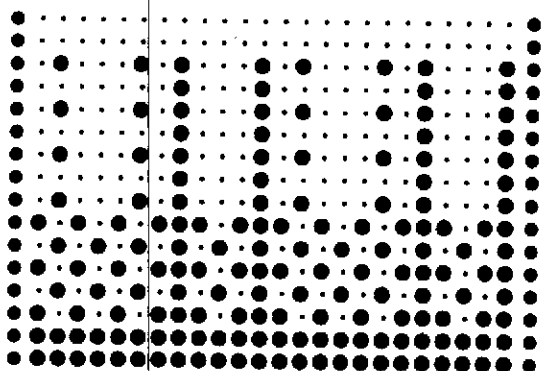
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder and band seams. Set in sleeves between markers. Join side and sleeve seams. Neaten open ends of bands. Finish buttonholes and sew on buttons to correspond. Give final light steam.

diagrams

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DESIGNAKNIT

THE BASICS

Part 2 - Hardware and Software

"I've decided that I am going to buy a computer to run DesignaKnit." What a simple statement that sounds, but buying a computer is not easy – there are so many choices and for the uninitiated it sometimes seems to be like trying to buy a washing machine from a salesman who only speaks Japanese!

Diane Bennett

CHOOSING A COMPUTER

DesignaKnit is only available for IBM-compatible personal computers, so when I decided to buy a suitable computer I thought that would be simple – but it most certainly was not. Did I want a 386 or a 486? How much RAM? What about the hard disk?

Until I set out to buy one, I thought that IBM PCs were all fairly similar, but even the look of them can differ. Some computers are desktops, that is the monitor sits on top of the base unit (or brain) of the computer, while others are towers, with a unit which can be put on the floor.

Apart from their size, monitors appear to be similar – but beware if looking at second hand computers because screens can be CGA, EGA, VGA or SVGA. Computers with CGA and mono EGA screens cannot be used to run DesignaKnit. However, anyone buying a new computer will not have this problem – although there may be others.

The base unit of the computer is just like the brain – without it the computer cannot function. Just like the brain, the computer needs memory – but there are two different

types. While the computer is being used, the programs are run by the RAM or random access memory. The larger the RAM the larger the program which can be run or, more commonly the larger the number of programs which can be run at the same time.

While those using desktop publishing programs to produce documents with illustrations may need to run four or five programs at the same time, most DesignaKnit owners will not need to do this. If in doubt, save money by having less RAM since it is very easy to add to this later. DesignaKnit 6 will run on a computer with only 4 Mb of RAM, but anyone buying a new computer now should have at least 8 Mb. However, using a computer with 32 Mb just for DesignaKnit is really not necessary.

When the computer is turned off, all the information stored in the RAM is lost. If using DesignaKnit, for example, this might be a garment shape and a stitch pattern. These need to be saved on to a disk, usually the hard disk of the computer. When I bought my first IBM compatible computer five years ago, 100 Mb was considered quite a large hard

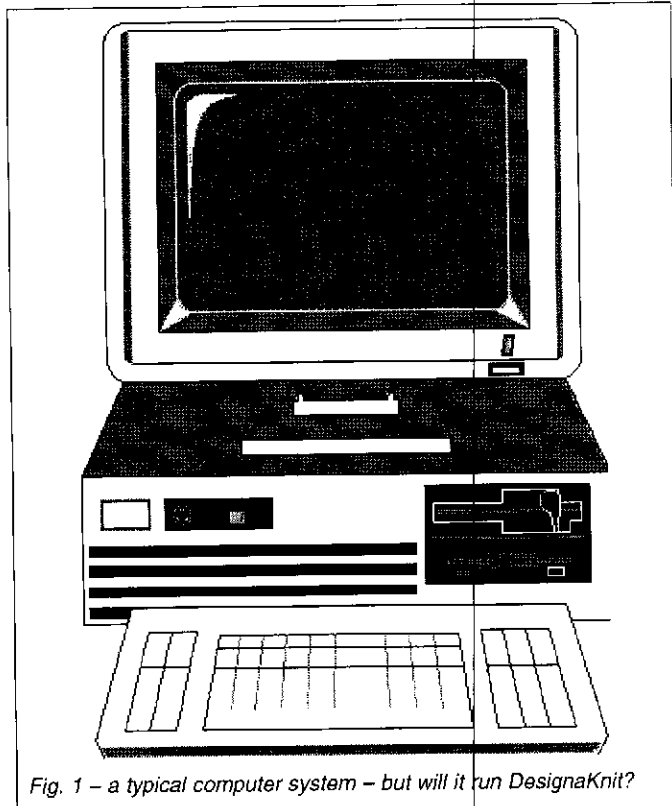


Fig. 1 – a typical computer system – but will it run DesignaKnit?

disk. My current workhorse has 500 Mb, which really is not enough and anyone wanting to run Windows '95 would be well advised to have at least 1 gigabyte (1,000 Mb). Choose a computer with the largest hard disk you can afford, (within reason) since this cannot easily be added to later.

The process of running a program like DesignaKnit is very complex, for example when you want to display a stitch pattern and garment pieces on the screen, perhaps with a cut and sew neckline. The faster the computer, the faster the information can be updated on the screen. When running DesignaKnit 6 on a slower computer, like my 386, it may take some time for an image of this type to be displayed, but on a Pentium 133 it might be shown almost instantly.

The speed of the computer is partly controlled by the speed of the processor. A 386 is faster than a 286 and this is the absolute minimum required to run DesignaKnit 6, although a 486 or a Pentium, which are faster still are really recommended. Not all 486s or Pentiums are the same – a Pentium 133, for example, would probably be about twice the speed of a P60, a 486 DX faster than a 486 SX.

It is not only the speed of the processor which controls the

speed of the computer. The amount of RAM and, often more important, the size of the graphics card may also have an effect. Anyone who is seriously interested in computer graphics and using other programs such as fractals to generate designs for use with DesignaKnit may wish to consider selecting a good 2 Mb graphics card for a new computer.

One of the big problems about choosing a computer is the speed with which information changes. By the time this article is published we could have a new and faster chip or a better graphics card and it is certainly the case that the price of a "standard" computer will have dropped – or, more commonly, the price is the same but there is more memory or a bigger hard disk!!

It is important to be aware that there is really no "right" time to buy a computer. Prices of the components do keep dropping, so in 12 months time £1,000 will buy a more powerful computer than it will now – BUT if you want a computer, don't be deterred. While power and memory may be vital to the very serious computer operator or anyone who wants to play the latest games, it is less important to most DesignaKnit users.

One of the best ways to discover what is available and average prices, is to buy one

of the many computer magazines. These are much more up-to-date than any book can possibly be and may provide helpful advice and reviews of computers and other items.

BUYING THE COMPUTER

After some discussion with friends (or more often younger members of the family and their friends) and studying a few magazines, anyone intending to buy a computer may have enough information to make a reasonably sensible decision about the type of computer that they require. Of course, we would all like the latest, most powerful machine, but the price is usually an important factor in this choice.

The next big decision is where to purchase the computer. Some people are fortunate and have a really good small local dealer who can give them all the help and advice that they need and provide a computer at a very competitive price. I am fortunate enough to have an excellent dealer a couple of miles away in Backwell. When I had a problem recently with my modem, I took the computer in one morning and was able to collect it, fully working again, that evening.

This kind of service, however, is sadly only available in a limited number of areas. If you are looking for a good dealer, ask local businesses who use computers or even a local college running computer courses for any recommendations.

A good alternative is to consider one of the direct sell computer companies which advertise in the magazines. Prices are very reasonable and technical support excellent in most cases.

The longer-established computer manufacturers such as Elonex, Dell and Dan, offer very good value for money. Support is by telephone and at times the lines may be busy, but once in touch with support staff, it is rare to find that they do not know the answer to a problem.

If money is tight, don't be afraid to consider a second-hand computer. There are some excellent bargains available and because DesignaKnit is not a memory hungry program, it is quite

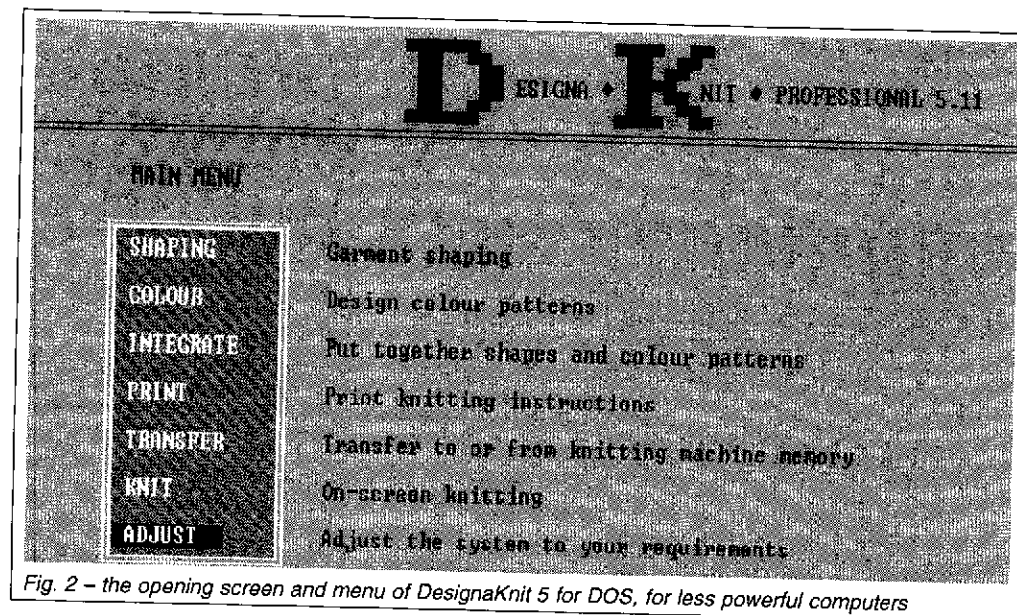


Fig. 2 – the opening screen and menu of DesignaKnit 5 for DOS, for less powerful computers

possible to purchase a second-hand 486 which will run the latest version of the program successfully. Ideally, take someone with you who has some knowledge of computers when making a purchase.

CHOOSING THE SOFTWARE

It is very important to consider the software to be run on a computer BEFORE making a purchase, to ensure that it is possible to run the programs that you want to use. Soft Byte produce two leaflets, one for each version of the program, outlining the hardware requirements, which are available direct from Soft Byte or from your local dealer. The

requirements may look complex on paper, but to any computer dealer they are the key to providing the correct equipment.

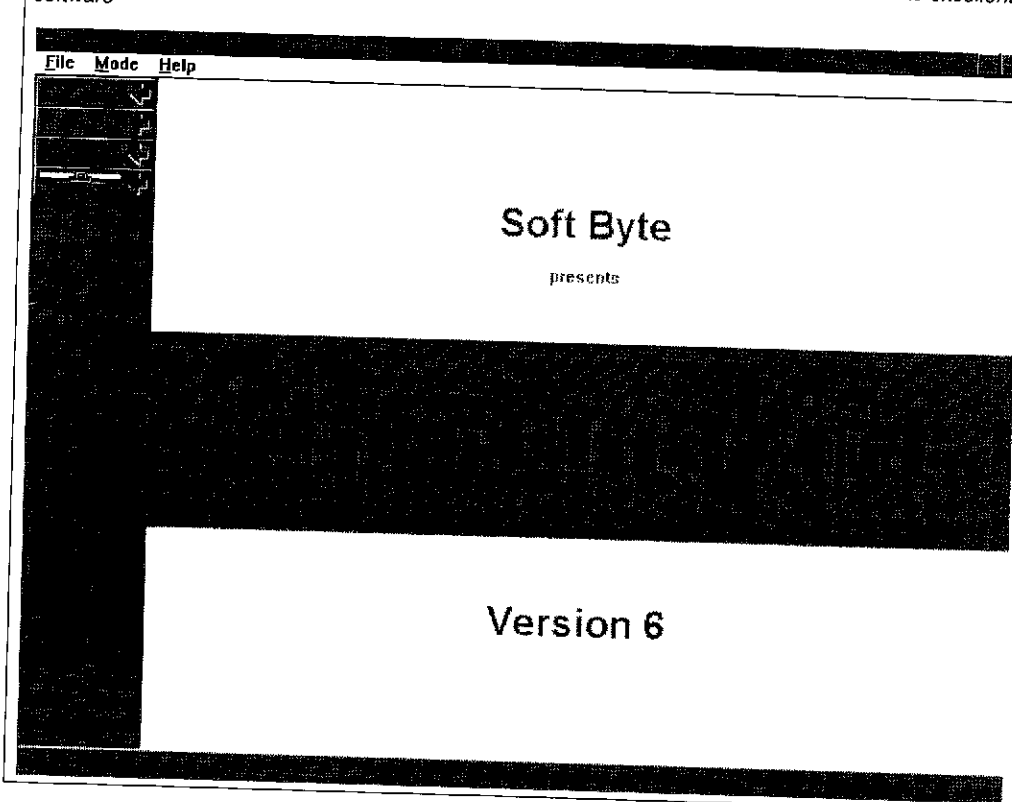
Why are there two different versions of the program? When first produced, DesignaKnit ran in DOS, but a new version has been developed for computers running Windows – Windows 3.1, 3.11 or Windows '95. This is an easier operating system for the new computer user to understand. To start DesignaKnit 5 in DOS, for example, it is first necessary to change to the directory which stores the program files BY using the command CD\DKNIT5, then run the pro-

gram by entering DK5. To run DesignaKnit 6, it is only necessary to double click on the icon or picture to run the program.

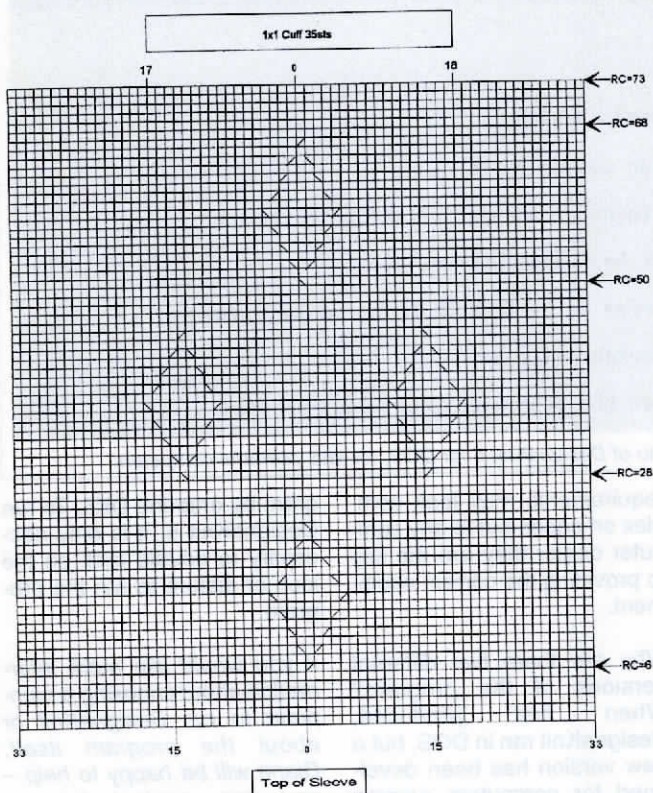
If you would like more information about choosing a computer to run DesignaKnit or about the program itself, Diane will be happy to help – you can contact her on 01275-810067.

► Diane Bennett also writes "Diane's Agony Column" for owners of DesignaKnit and Brother Electronic machines in our sister magazine *To & Fro*. If you would like a sample copy of *To & Fro*, please turn to page 43 for details.

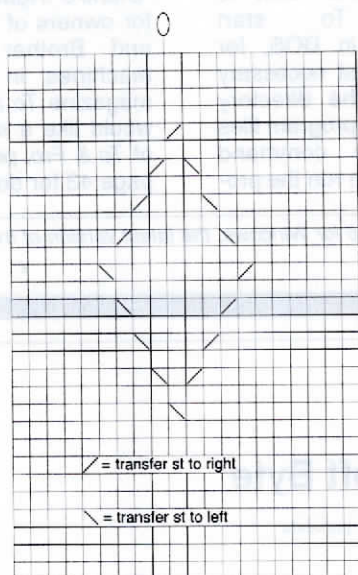
Fig. 3 – the opening screen and menu of DesignaKnit 6 for Windows, the latest version of this excellent software



LACE CHART SLEEVES



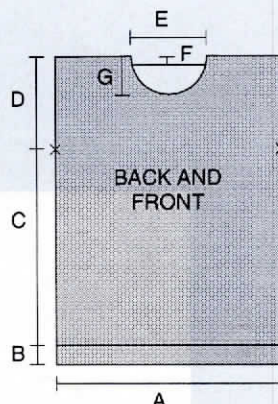
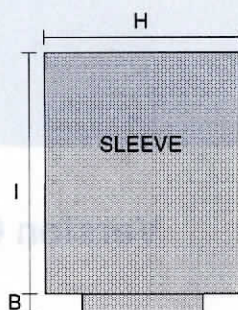
ENLARGEMENT



A = 49 [52, 55, 57.5, 60.5] cm
B = 8 cm
C = 42 cm
D = 26.5 cm
E = 22 cm

F = 2 cm
G = 10 cm
H = 47 cm (stretch to fit)
I = 40.5 cm

BACK AND FRONT
LACE CHART IS
SHOWN OVERLEAF



LACE ON MOHAIR

5

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yorkshire Mohair Mills Kaleidoscope. (Yarn Guide No.17.)

1 x 450 g cone in Kingfisher (MY).

Pair 5 mm double pointed knitting needles.

One 8 mm knitting needle.

GARMENT WEIGHT

Finished garment in fifth size weighs 410 g.

The fibre content of this yarn is 78% Mohair, 13% Wool, 9% Nylon.
For further information about this yarn, please write to the following address:- The Yorkshire Mohair Mill, Mill Shop/Mail Order Dept., Unit 1, Gibson Street, Bradford, West Yorkshire BD3 9TS. Tel: 01274 668686.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.

Actual size 96 [101, 107, 113, 118] cm, 38 [40, 42½, 44½, 46½] in.

Length to shoulder 76.5 cm, 30½ in.

Sleeve seam 48.5 cm, 19 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

14 stitches and 18 rows to 10 cm, 4 in measured over stocking stitch before brushing (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- Adjust length of sleeve, if required by knitting extra rows in st st before first lace patt and after last lace patt.
- The designer recommends that two large weights should be used for the Back, Front and Sleeves and that the ribber comb and weights should be left on the work throughout.

Designed by
Willow Tree
Knitwear

BACK

With carriage at right and using MT-9/MT-9 and MY, cast on 69 [73, 77, 81, 85] sts at centre of machine in 1x1 rib with extra st at right. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 20 rows. Transfer sts for st st. Set RC at 000. Using MT, cont in lace patt from chart, K 76 rows. Place marker at each end *. K 44 rows. RC shows 120. Cont in st st.

SHAPE NECK

Using nylon cord, K 50 [52, 54, 56, 58] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 4 rows. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 31 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side.

FRONT

Work as for Back to *. K 23 rows. Cont in st st. K 7 rows. RC shows 106. 18 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 39 [41, 43, 45, 47] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows. Push 4 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP, K 2 rows. 19 [21, 23, 25, 27] sts. K 10 rows. Using WY, K a few rows and release from machine. With carriage at left push 30 [32, 34, 36, 38] Ns at left from HP to UWP. Finish to correspond with first side reversing shaping. Push rem 31 Ns from HP to UWP. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

With wrong side of Back and Front facing, pick up sts from right shoulder and place on to 5 mm double pointed knitting needles. With right sides together and using MY, cast off both sets of stitches together with an 8 mm knitting needle.

NECKBAND

Push 81 [81, 83, 83, 83] Ns to WP. With P side facing, pick up 3 sts down left side of back neck, 31 sts across back neck, 3 sts up right side of back neck, 7 [7, 8, 8, 8] sts down right side of front neck, 31 sts across front neck and 6 [6, 7, 7, 7] sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-7/MT-7, K 7 rows. Transfer sts for st st. Using MT-5, K 7 rows. Using WY, K a few rows and release from machine. Pick up sts on to a 5 mm knitting needle and, using MY, cast off.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

SLEEVES

Push 66 Ns at centre of machine to WP. With carriage at right, P side facing and shoulder seam at the centre, pick up 66 sts along armhole edge of Back and Front between markers and place on to Ns. Set RC at 000. Using MT and MY, cont in lace patt from chart, K 68 rows. Cont in st st. K 5 rows. RC shows 73. Using WY, K a few rows and release from machine.

CUFFS

With P side facing, pick up 66 sts from lower edge of Sleeve on to 5 mm knitting needle. With K side facing and using MY, K 2. K 2 tog to last 2 sts, K 2. 35 sts. Push 35 Ns to WP. With carriage at right and P side facing, replace sts on to Ns. Transfer sts for 1x1 rib. Using MT-8/MT-8, K 19 rows. Using WY, K a few rows and release from machine. Using 5 mm knitting needles, pick up stitches and using MY, cast off evenly in rib.

PRESSING

With wrong side facing, block knitting by pinning out pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side, sleeve and neckband seams. Neckband roll may be sewn down if preferred. Brush up pile.



LACE CHART BACK AND FRONT

KEY

- - = Front neck shaping
- = Transfer sts on back only
- / = Transfer st to right
- \ = Transfer st to left

15

16

0

RC=124

RC=120

RC=106

RC=76
Mark for
Sleeve

RC=2

42 40 38 36 34

20

10

0

10

20

35 37 39 41 43

Knitting & Needlecraft

- April Exhibitions

LEEDS

11th-13th April

SHEPTON MALLETT

24th-27th April

Yes, two great shows in one month, so whether you live North or South you should be able to get to one of them to see what's new this spring and summer.

NORTH EAST

First, from 11th-13th April, there is the **North East Knitting and Needlecraft Exhibition** at Leeds University Exhibition Centre. Leeds is the city where it all began in 1983 so the show feels at home here with over 10,000 visitors last year.

The organisers, Nationwide Exhibitions Ltd, are hoping for a similar success this year and have arranged a whole host of talks, lectures, demonstrations and advice centres. Exhibitors will be showing their wares on their stands and, in many cases, in the lively professional fashion show staged, free of charge, in the sumptuous Conference Auditorium. Not only will the

latest products be exhibited or even launched here, but there are special "Show only" offers or prices, as well as free competitions and draws.

It's easy to reach the exhibition centre whatever your means of transport and there is free on-site car parking. Also free is the left luggage service and the prices in the cafe, restaurant and bar are reasonable. The show is open from 10.00 am to 6.00 pm every day - that's Friday to Sunday, 11th to 13th April.

SOUTH WEST

For readers in the South, there's a four-day show, **The 13th Southern Knitting and Needlecraft Exhibition**, to be held from Thursday to

Sunday, 24th to 27th April, at Westex, the Royal Bath and West Showground, which is at Shepton Mallet, Somerset.

As at Leeds, there will be everything you need to buy for machine knitting and your other needlecraft interests, plus specially organised workshops, lectures and demonstrations. Again the designers and spinners will be displaying the "end product" in a lively fashion show and among the special attractions at this exhibition is a free draw, open to all visitors, to win a £400 sewing machine.

Westex has easy level access, plenty of space, first class facilities and services for the disabled. There is free parking, free left luggage and a choice of catering and shops. This show is open from 10.00 am to 6.00 pm on four days, Thursday to Sunday, 24th to 27th April.

TICKETS

Admission to either exhibition is £4.00 for Adults and £3.00 for Senior Citizens. Children up to 16 years are admitted free if accompanied by an adult. However you can save

£1.00 per ticket if you book in advance from:

Nationwide Exhibitions (UK) Ltd,
PO Box 20, Fishponds
Bristol BS16 5QU
Tel: 07000 4 TICKETS
(07000 4 8425387)

If you are booking for a group, you can also get one free ticket for every ten purchased. For general enquiries, telephone 0117 970 1370.

WIN YOUR TICKETS FREE

Courtesy of the organisers, Nationwide Exhibitions, we have ten pairs of complimentary tickets for each of these exhibitions. They will be allotted to readers by a draw from all the requests we receive.

For your chance to win two tickets, decide which show you would like to attend, write your name and address on the back of a postcard or sealed envelope and address it to either SOUTHERN TICKETS or NORTH EAST TICKETS at:

MKM, PO Box 1479
Maidenhead
Berkshire SL6 8YX

SAMPLE TO & FRO MAGAZINE

If you enjoy Joan Lafferty's accounts of the often hilarious adventures her knitting machines involve her in, with her pithy comments on "the customers", then you'll be pleased to know you can read more - in TO & FRO. If you own a Brother electronic machine or DesignaKnit software, you will be glad to find that Diane Bennett has an agony column where she will help with any queries or problems - in TO & FRO.

If Pat Coulston's enormous experience and very witty accounts of both the trials and tribulations and the outstanding successes of the other knitters she meets, have come to your aid in the past, you'll find more words of wis-

dom, particularly about the E6000 - in TO & FRO.

So what's TO & FRO? It's our sister magazine, also catering for all makes of machine. It has a clubby atmosphere retained from its early days as a postal club, first-class contributors (including some of its readers) and for knitters wishing to buy or sell their own machine - free advertising space!

There's lots more besides but find out for yourself, by sending for a sample copy. Please send 6 x 1st class stamps (cover price £1.75) and your name and address to:-

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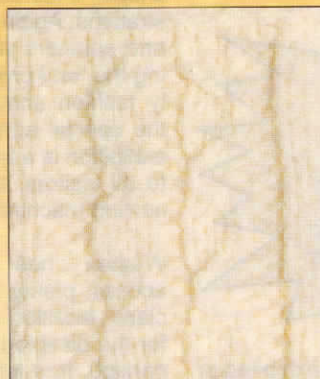
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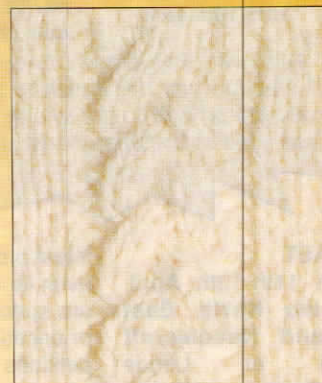
by Maggie Dyke

LESS IS MORE

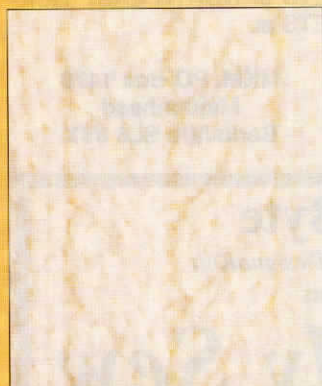
"Less is more" is a quotation from someone whose name escapes me at the moment and who has obviously never encountered a plateful of strawberry tarts. I don't really agree with whoever it was, which is why this month's garment involves three types of cables, hand worked garter stitch and some partial hems – and I've eaten all the strawberry tarts!



Sample One



Sample Two



Sample Seven

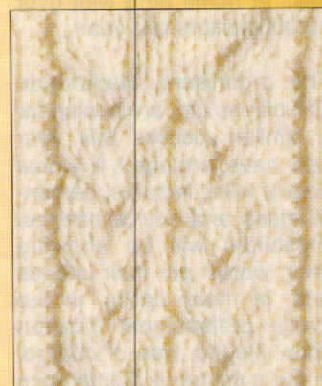
I've used one of the samples from last month for the yoke of the garment. I was going to make the rest of it in stockinet, until I started playing around with the cable patterns which are the topic of this month's article. I started off with some fairly basic four-stitch cables and progressed until I ended up with the one used for the centre panel, which is two six-stitch cables separated by a single hand-worked garter stitch.

I've knitted them on the Silver Reed SK 890 chunky electronic machine.

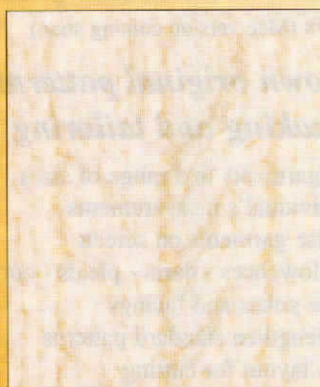
However, I didn't actually turn the machine on and as all the patterns are hand tooled, everything can be knitted on any Silver chunky machine, from the SK 151 manual machine to the SK 155 punchcard machine and of course the electronic.

Diagrams tend to be easier than written instructions for cable patterns so that is the format that I have used this month.

I used Forsell's Slalom again for the samples this month and



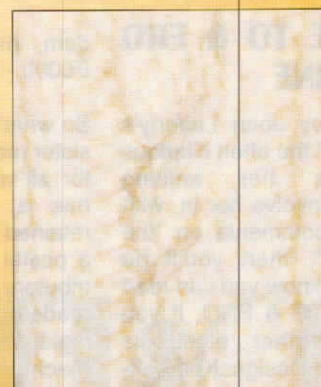
Sample Three



Sample Six



Sample Five



Sample Four

Sample One
II--CCCC--II

Replace right-hand sts first

Cable every 4 rows

Sample Two
II--CCCC-CCCC--II

Replace
right-hand
sts first

Replace
left-hand
sts first

Cable every 4 rows

Sample Four
I---CCC-CCC---I

Replace
right-hand
st first

Replace
left-hand
st first

Cable every 4 rows

Sample Three
II--CCCC-CCCC--II

Replace
right-hand
sts first

Replace
left-hand
sts first

Cable every 4 rows

Sample Five
II---CCC-CCC---II

Replace
right-hand
st first

Replace
left-hand
st first

Knit 4 rows

CCC

CCC

Replace left-hand st first.

Knit 2 rows

Repeat from beg

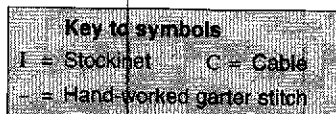
Sample Six
III--CCCCCCC--III

Replace right-hand sts first.
Knit 2 rows

CCCCCCC

Replace left-hand sts first
Knit 2 rows

Repeat from beg



Sample Seven
II--CCCCCCC-CCCCCCC--II

Replace
right-hand sts first

Replace
left-hand sts first

Knit 3 rows

*The pattern for
the garment
Maggie
designed is on
page 48*

Sample Seven
CCCCCCC CCCCCC

Replace
left-hand sts first

Replace
right-hand sts first

Knit 3 rows
Repeat from beg

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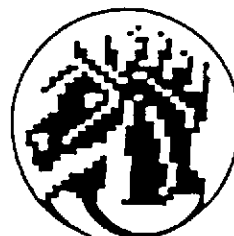
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QUESTION TIME

PAT'S NECKBAND

The club members enjoy themselves knitting for their favourite charity and find it's fun to help, while Pat has her own new method (as far as she knows!) for a neat "roll and rib" neckband.

Pat Coulston

At our Bournemouth Knitting Club last year, we asked members which Charity they would like to nominate for our support and what we should knit to raise money for this project. Members had a month to think about it and the unanimous vote was for the lady who promoted "The Walkabout Fund". This is a very new organisation which raises money for "Electronic Ambulatory Pumps". What this means is that folk who need chemotherapy can have one of these small pumps connected to them and their drugs can be administered as and when required. This is done electronically and patients do not have to stay in, or attend hospital, but can live their everyday lives at home. This small piece of equipment is, of course, very, very expensive to buy and supplies are in the charge of our Dorset Cancer Centre, Poole General Hospital, N.H.Trust.

The next decision was – what should we knit? Pat Elliot, the promoter, told us that the Fund could sell all kinds of baby things, like toys and tiny garments, or anything in the craft line. These would be sold at the hospital, by tombola, on a stall at the Hospital Fête and, in fact, anywhere a stall could be placed! Our members really warmed to this suggestion and we could see the ideas going round in people's heads! This was in September. We decided to have it all done and on display by the November meeting and

that the nurse in charge of the unit, Denise, would be asked to come and "receive" our offerings.

At the next meeting, we heard all sorts of snippets about what folk were doing, but were totally unprepared for what would be lovingly placed on to our table in November. I only wish, dear readers, you could see the wonderful things that the members had made. It would be unfair to single anything out because every single item was exceptional. There were Father Christmases, dolls, animals of all shapes and sizes, glove and scarf sets, little baby cardies, shawls – I could go on and on. "Mrs Plum" (that's her nickname because she makes so much of it!) had given jars of her wonderful jam, there were fantastic decorated wooden items and much, much more. One dear lady had made a hand sewn item and I embarrassed her terribly by finding out who she was. The person to take the blame for my action was my granddaughter, Danielle. The item was a beautifully decorated little cushion, called a "fairy tooth" cushion. I just had to have one for my little girl! The lady in question said she would be delighted to make me one, and usually embroiders the child's name on it. Then she made me laugh. "Do you need it immediately?" she asked. "No" I replied, "Danielle only has two teeth through at present and the next two are causing such problems we are not quite up

to the stage of "losing" them, so there is no hurry!"

Denise came straight from the ward to receive our items and I can truthfully say that she was bowled over. She brought with her one of these precious pumps, so we could see what they were and how they are used. This was really special since everyone could see exactly what they had been working for. Working together for a Charity is really good fun and it means that someone somewhere is going to be really blessed by what is done – a lovely thought.

I think knitting clubs are the backbone of machine knitting. Up and down the country, all over the world, little groups meet to learn, discuss and encourage. While this industry has had and, is having, such knocks in this present difficult financial climate, the knitting clubs continue. Members, I urge you to support your clubs and their organisers – it's up to every single one of us to do what we can.

Last time, as one of the "Golden Oldies", I mentioned the latch tool cast-off. I said I first saw this demonstrated years ago by Susanna Lewis. Yes, that was true, but I was firmly told by an older knitter that he had first used this method on the old Knitmaster 4500, many years ago. Ah well, as it is written, "there's nothing new under the sun".

I remember years ago coming up with this wonderful idea in connection with a sewing machine zig zag stitch for the "sew and cut" neckline. I discovered that the twin needle on my sewing machine was absolutely wonderful, sewing two perfect zig zag rows close together. I wrote this in my article, full of enthusiasm about it and describing it in great detail. What I did not know was, that before my article would be published (I write and send it in a couple of months prior to publication),

Doris Coutts would be writing about the subject of "sew and cut" necklines in her article and guess what? – you've got it – she recommended the "sewing machine twin needle" for the job!

However, I think (but of course, someone may publish this before I do!), I may have discovered something very neat about one aspect of one particular neckband that is in common usage.

The neckband combines the modern "roll" at the top, with a 1x1 rib, double flap and the "Passap method" of attaching the neckband, which is especially suitable for the "sew and cut" neckline.

METHOD

1. Work out the number of stitches required for the neckband and cast on using method a), b), c) or d) as follows:

- On main bed, cast on "e-wrap" over these needles and at MT, knit one row. At MT-1, knit four or five more rows. Remove work on waste yarn, turn it and return to the machine.
- Cast on "e-wrap" and knit six rows as above, then remove work on garter bar, turn and return it to the machine.
- Cast on with Garter Carriage and knit the rows required in garter stitch.
- Drop the ribber, put the ribber needles to hold and cast on "e-wrap" over the ribber needles. Knit the five or six rows on the ribber only, but do remember to bring these needles up to HP on each row.

2. HP to P. Transfer into 1x1 rib (see Note 1). At rib tension, knit one row. Insert comb and weights (see Note 2).

3. Knit about six rows in rib.

4. HP to H. Bring up all needles to form every needle rib (check ends needles are correct). Set for circular knitting. Knit three rows. Set both carriages to normal, knit one row across both beds.

5. Set for circular again and, increasing the tension every two rows, knit six rows (three rounds).

Alternatively – to knit a double flap instead of a circular one,

knit three rows on the ribber bed only and three rows on the main bed only.

Set both carriages to normal, K 1 row across both beds.

6. With the right side of work facing the ceiling, lay the work on top of your machine, with the "sew and cut" neckband edge next to the sinker posts. Push the needles through this edge, so that the needle heads just peep through. You do not want to see the latches, just the needle heads.

7. The next bit is my own addition!

Bring all the ribber bed needles to HP **very carefully**. Do this by pushing the main bed knitting back against the needlebed, using the three prongs of the transfer tool. Failure to push the work back will let the ribber needle head go through the work.

8. Transfer the ribber stitches to the main bed, leaving these needles in HP, then remove the weights.

To make this transfer easier, put the HP lever halfway between the P and the H. This closes the gap between needles. (Do remember to return it to H or P on completion.) By bringing up the ribber needles (Step 7 above) the stitch next to the one being transferred will be made safe and secure and you'll avoid it's nasty little habit of dropping off the needle.

9. Put the ruler (see Note 3) on the back of the needle bed. Close all latches and push these needles back halfway.

10. Loosen off the yarn. Knit one row by hand, allowing each needle to go back to touch and stay against the ruler, each time.

11. Carefully lift the work up and bring it over to the front of the machine. (The wrong side will now be facing you.)

12. Cast off.

Note 1. Transfer for a 1x1 rib

You can turn this into a 2x2H (this is also called 2x1 or Commercial Rib) if you wish.

HP on P. Transfer every third stitch to the main bed.

HP to H. Pick up the heel of a stitch to form a 2x1 on the main bed. You should now be in the standard Commercial Rib. You could knit all the rib in a 2x1P but when it comes to "filling in the holes" between the rib and every needle rib, it's a bit fiddly.

Note 2. Insert the cast-on comb

Drop the ribber once (halfway) only.

Bring up the cast-on comb through the bed (either remove wire completely or almost) up between the needles, then lay it on the stitches.

Note 3. The ruler for Brother, Silver or Knitmaster.

To enable the stitches to be "knitted back by hand" this ruler is placed on the machine, so that the stitches that are knitted back, are in a completely straight line. With this neckband method, this is the most important action of the whole procedure. This is the part that shows through to the right side. The Brother machines do have a little "groove" in which the needles sit in WP (B position) but even this can be missed when pulling the stitches back.

This ruler can be made out of card or very fine plywood, or similar. It's length is up to you – one long and one short would be ideal – but the width is important. It needs to be 2.3 centimetres (23 mm) wide.

When in use, the ruler is placed on the needle bed so that it rests against the back rail. As the stitches are "knitted back", I keep a finger on the ruler to stop it sliding and the other fingers take back the butt of the needle as the stitch is "knitted through". We used to recommend that the "Green Rule" be used for this, but since it is only 1.8 centimetres wide, it is a bit too narrow. I have had, for many years now, a similar ruler for the Passap, which is the same depth.

I recently had a visit from a friend, Elvine, to borrow my wonderful "In-Ex" skirt stand. This stand enables skirts to be steamed safely and easily. Before I had one, I used to use the door and door frame,

which was not very satisfactory at all! I must add that "In-Ex" are coming to Ringwood Club next month and my friend was so impressed with my stand that she is going along to buy one for herself!

Elvine had just made an In-Ex pattern skirt, which used lots of yarn, the colours changing over regularly. She said, "I would like to have used my Brother Single Bed Colour Changer, it would have been much quicker, but it doesn't fit on my old 820". I was busy rummaging in the cupboard for the stand at that time and when I emerged, her words caught up with me. "What do you mean, it doesn't fit?", I asked. "No, the ribber's in the way", she explained.

I looked at her, puzzled. I then went and got out my Single Bed Colour Changer and put it on my machine. I won't repeat her reaction! She thought that, because the ribber attachment screws were in place where the colour changer would fit, she could not use it. But, of course, there is a separate attach-

ment that fits into the retaining bar groove, into which the colour changer is inserted. She was not pleased at all! That reminds me of the lady who did exactly the same thing with four colour, single bed, tuck stitch. She produced this super jumper (four rows colour 1, four rows colour 2 and so on), on her Brother but using the famous Knitmaster or Silver, Card 3.

"What a good job you bought that single bed colour changer", I said to her, "think of all the work you would have had to have done without it". She looked at me – blankly at first, then with light dawning on her face – "Do you mean I could have used that for tuck?"

This super accessory can indeed be used for tuck stitch and slip stitch and not just for Fair Isle and fits all Brother punchcard and electronic machines.

► You can enjoy more of Pat's good advice in *To & Fro* magazine. See page 43 for details and a sample copy.

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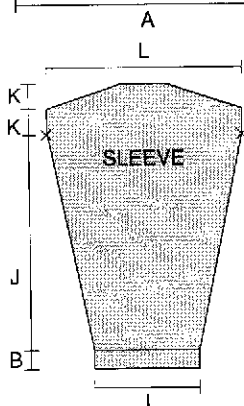
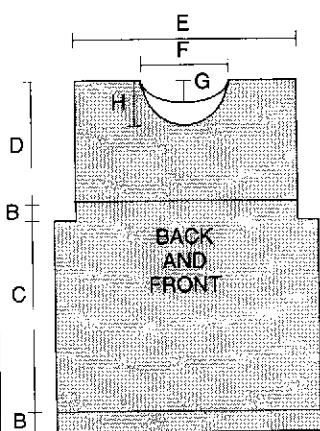
THE KEY TO SUCCESS



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envelope for further details to:-

Pat Coulston
3 Blake Hill Crescent
Poole
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Designed by
Maggie Dyke



- A = 52.5 [54.5, 57.5] cm
B = 5 cm
C = 35 [36, 37] cm
D = 20 cm
E = 44 [46, 49] cm
F = 16 cm
G = 2 cm
H = 10 cm
I = 22 [23, 24] cm
J = 37 [38, 39] cm
K = 4 cm
L = 50 cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed SK890 Chunky-gauge electronic machines with a ribber.

If you don't have a ribber, work ribs in K1 P1 rib as given in instruction manual.

MATERIALS

Forsell Sialom. (Yarn Guide No.17.)
1 x 1,000 g cone in Scoured Aran (MY).

GARMENT WEIGHT

Finished garment in first size weighs 690 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address: T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE18 2SG. Tel: 0116-278 6281.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 103 [107, 113] cm, 40½ [42½, 44½] in.
Length to shoulder 65 [66, 67] cm, 25½ [26, 26½] in.
Sleeve seam 42 [43, 44] cm, 16½ [17, 17½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

19 stitches and 23 rows to 10 cm, 4 in measured over cable pattern A (tension dial setting approximately 3).
19 stitches and 27 rows to 10 cm, 4 in measured over cable pattern B (tension dial setting approximately 3).

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

CHART A

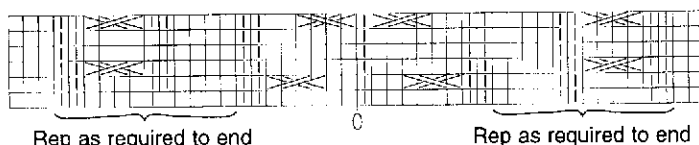
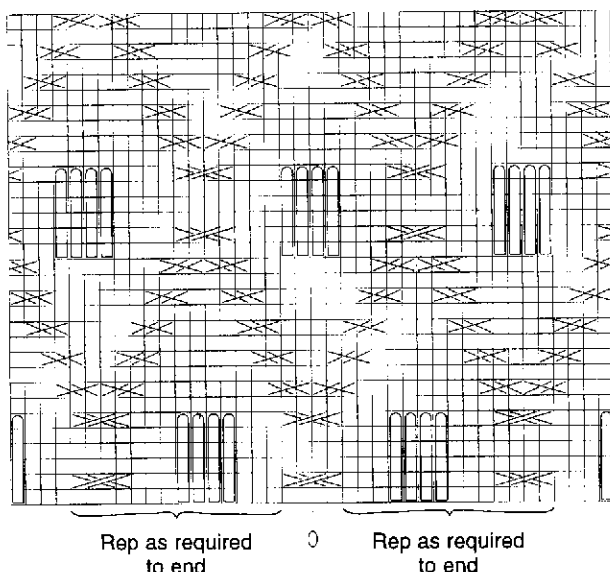


CHART B



KEY

- X—X— = Cross 2 sts at left in front of 2 sts at right
- X—X— = Cross 2 sts at right in front of 2 sts at left
- X— = Cross 1 st at left in front of 2 sts at right
- X— = Cross 1 st at right in front of 2 sts at left
- I = Drop st and pick up as for ribbing
- = After completing 2nd 4 st cable, pick up loops from 6 rows below st on N and place on to N directly above to form roll.

BACK

With carriage at left and using MY, cast on 100 [104, 110] sts at centre of machine in 1x1 rib. * K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 13 rows. Transfer sts for st st *. Set RC at 000. Using MT, cont in cable patt from chart A. K 80 [84, 86] rows.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. 84 [88, 94] sts. K 8 rows. Cont in st st. K 2 rows. Drop every st 2 rows down and pick up as for ribbing (reverse st st). K 1 row. Cont in cable patt from chart B **. K 47 rows. RC shows 140 [144, 146].

SHAPE NECK

Using a length of MY, cast off centre 22 sts. Using nylon cord, K 31 [33, 36] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next 4 rows. 27 [29, 32] sts. K 1 row. Using WY, K a few rows in st st and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to **. K 26 rows. RC shows 119 [123, 125].

SHAPE NECK

Using a length of MY, cast off centre 14 sts. Using nylon cord, K 35 [37, 40] sts at right by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 30 [32, 35] sts rem, then on every foll alt row until 27 [29, 32] sts rem. K 15 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at left and using MY, cast on 42 [44, 46] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, K 1 row. Cont in cable patt from chart B. Shape sides by inc 1 st at each end on next and every foll alt row until there are 50 [52, 54] sts, then on every foll 3rd row until there are 54 [56, 58] sts, then on every foll 4th row until there are 92 [76, 64] sts, then on every foll 5th row until there are 96 sts. RC shows 100 [104, 106]. Place marker at each end. K 10 rows.

SHAPE TOP

Set rassel levers to 1. Push 8 Ns

at opposite end to carriage to HP on next 10 rows. Break yarn. Push all Ns from HP to UWP. Cont in st st. K 1 row and then cast off.

NECKBAND

With carriage at left and using MY, cast on 96 sts at centre of machine in 1x1 rib. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 8 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Graft right shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Graft left shoulder seam and set in sleeves, sewing rows above markers to cast off sts at armholes. Join side, sleeve and neckband seams and give it a final light steam.



OVER TO YOU

CHARTING WITH YOUR COMPUTER

Terry Mason writes computer programmes for knitters and, probably because he himself knits, they are extremely popular, so it's over to you, Terry, to hear the advantages of charting by computer.

Terry Mason

When we set about knitting a garment we are interested in shape and dimensions and, when we stop to consider these, the choices and variations are very large indeed. What becomes more of a problem is that knitting is made up of a large number of knitted loops which we call "stitches" and these can, in themselves, differ in shape and size. To be satisfied with the result, all these variations must be considered and known with accuracy.

Usually we can decide readily upon the shape and size we would like but the real problem is how many stitches must we have on our needles, how many rows must we knit and what changes must be made within the knitting of our garments?

Knitting on needles has been around for many centuries and skilled knitters can, by choosing the correct needle size, knit with the number of stitches and rows per inch specified in a particular published pattern, or calculate their own based upon experience. On a knitting machine, however, this option is not available. The needles on a knitting machine are of a fixed size and designed to make stitches of a certain size. As I have pointed out in articles and to many students, there may be some variation permitted in size of stitch, hence **RATIO OF STITCHES AND ROWS** but

this is limited if satisfactory knitted firmness and stability is required. There will of course be differences in this ratio if one compares, say, stocking stitch, slip stitch and tuck stitch designs which may vary within themselves.

PATTERN CALCULATING

By this I mean making a note of the dimensions which you require and, nowadays, using a pocket calculator, converting the measurements into, say, inches and then multiplying these lengths by the number of stitches and rows in each inch. This is fine and simple for straightforward changes but does need some skill in calculating inset sleeve tops, armholes and necklines and so forth as well as calculating the correct way to do V neck and raglan shaping. All this needs experience and time and is open to errors.

MACHINE CHARTING DEVICES

I, myself, was first introduced to these in the early eighties and we thought them, if I may use an expression, the "Answer to a maiden's prayer". In these we had a large sheet that moved down at a pre-determined speed depending upon the number of rows in four inches and a set of scales to be placed along our needle bed to know the number of needles in use. These devices do have a valuable place in home machine knitting but they do have some limitations.

THE SHAPE MUST BE DRAWN

The first one which I used was the Knit Radar which came with a number of pre-printed styles drawn half scale, so that it did not take too much room behind the machine. These drawings were fine and for a variety of chest sizes. If we wanted anything different, then we had to draw others (half scale of course). The Knit Leader had a large plastic sheet upon which the pattern shape was to be drawn full scale.

Every time one wishes to make a change in size, arm length and so on, it means more drawings. This will be time-consuming and some shapes are much more difficult to draw than others. For example Fig.1a is fairly easy to draw, whereas Fig.1b is more difficult to draw. In all cases, one must know the required dimensions.

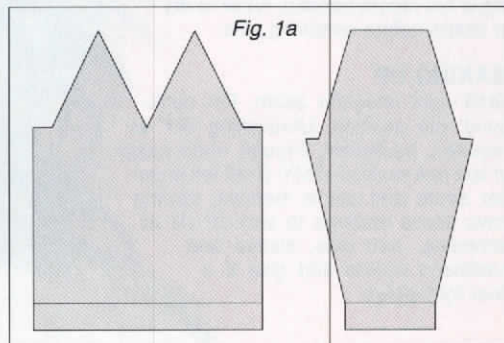


Fig. 1a

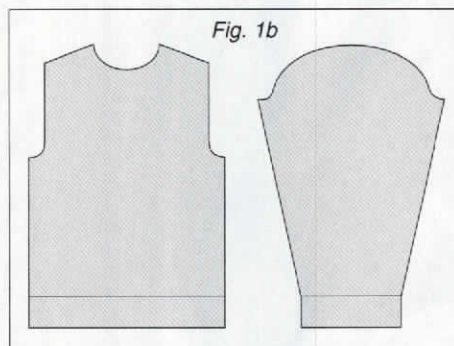


Fig. 1b

accommodated. To do so we must first decrease one stitch every three rows, ten times (some may, in this instance, prefer one stitch every four rows, five times).

Our Charting Sheet moves down at a constant speed and so we keep an eye on it and every now and then find that the edge is between needles so we give it a miss. In the planned arrangement the shapings add neatness whereas the unplanned are noticed by the discerning knitter.

ter, especially if one used a multi-prong transfer tool.

HIDDEN INSTRUCTIONS

At the top of the body or sleeve the instructions may be covered. This occurs when one is doing both neck shaping and arm top shaping.

Bearing these points in mind, we could still have knitted our garments to the shape that we required and to the size which we intended, but we would have had

HAPHAZARD SHAPING

When I was first introduced to home machine knitting I was told that for V neck shaping one decreased one stitch every four rows and for raglan shaping, one stitch every two rows, which in most cases is incorrect. If we stick to this then the armhole depth is too short. We have to calculate the number of extra rows required and usually put them in at the commencement of the shaping.

Suppose, for example, we are shaping the top of a raglan sleeve; we have to knit 104 rows during which we have to decrease 47 stitches. If we decrease one stitch every two rows we will finish ten rows short and these extra rows must be

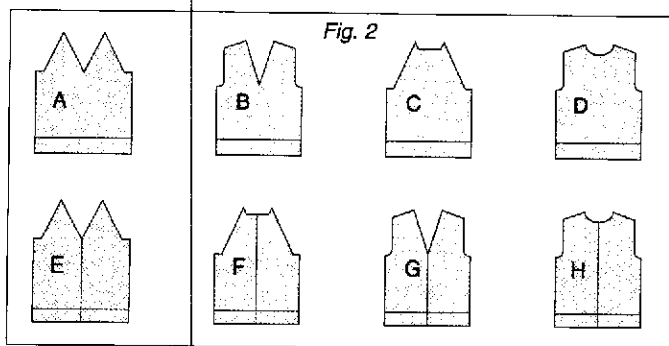
either to calculate or draw (or both) – all of which is time-consuming – when our computer can give us exactly what we need in a "matter of seconds".

USING YOUR COMPUTER

As far as the computer is concerned, all it is interested in is – shape, dimensions, stitches and rows – to do all the calculations but the result must be that, if one follows the instructions it gives, the garments will finish exactly as requested.

SELECTING THE STYLE

This will be our first consideration and the styles being covered by a particular section of the programme can be presented to the user by a simple graphic display.



Here the computer is asking the user to select the Body Style by a simple key press. The Sleeves would then be displayed in a similar manner.

THE SIZE

To knit to a particular size, whether Standard or otherwise, will need quite a few measurements. Probably most garments are knitted to a Standard Size and the computer programme will have these in a Data Section based on universally accepted dimensions which will be used according to the Size selected by the user. It is unfortunate that overall garment measurements are taken from a chest measurement (as a man's shirt size is from the neck measurement) but not all people with, say, a 38 inch chest are the same height or have the same arm length.

Although a good programme will include an Own Measurement option, the Overall Length and Arm Length are the ones to be adjusted most often; an easy adjustment of these should be included and is shown below:-

Fig. 3

	0	1	2	3	4	5	6	7	8	9
SIZES	26	28	30	32	34	36	38	40	42	44

SIZE SELECTION

To select a particular Size all one need do is to press the appropriate number key.

KNITTING TO SIZE

As we all know, knitting to fit depends not only upon the dimensions but most critically upon the number of stitches and rows needed to achieve those dimensions. The computer has the measurements but it depends upon the knitter to provide that information and it must be typed in. Normally, knitting stocking stitch in four ply, there will be around 28 stitches and 40 rows to a 10 cm (4 in) square, but the numbers may be slightly different, say, 29 and 43. On the other hand we

might be knitting a tuck pattern with 26 stitches and 50 rows, but your computer will deal with this without any problems.

MAIN DIAL TENSION

Changing this from time to time is a part of machine knitting and the computer will ask for this. It does not, however, take part in the calculations but informs the knitter about these changes, for example, in rib borders and knitting a good neckband.

COMPUTER SCREEN DISPLAY

One can see that the various choices require only the pressing of a computer key. The only items typed in on standard sizes are the stitches, rows and main tension; one will be rewarded by an instant Screen Display of which Fig.4 is an example.

How soon can you have your own unique pattern? It will be a matter of two or three minutes including a Print Out giving you all the information which you need; much easier than any pocket calculator or

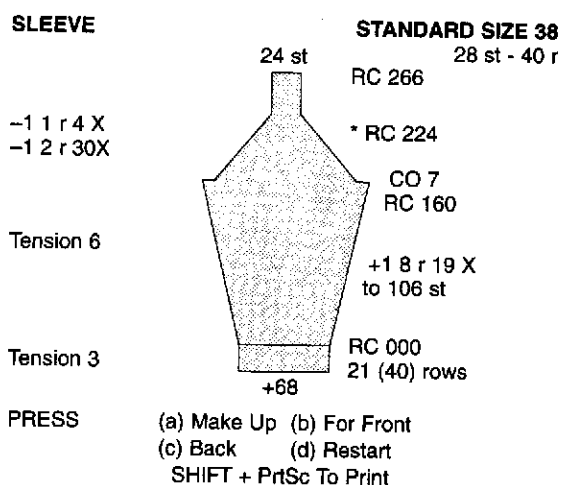
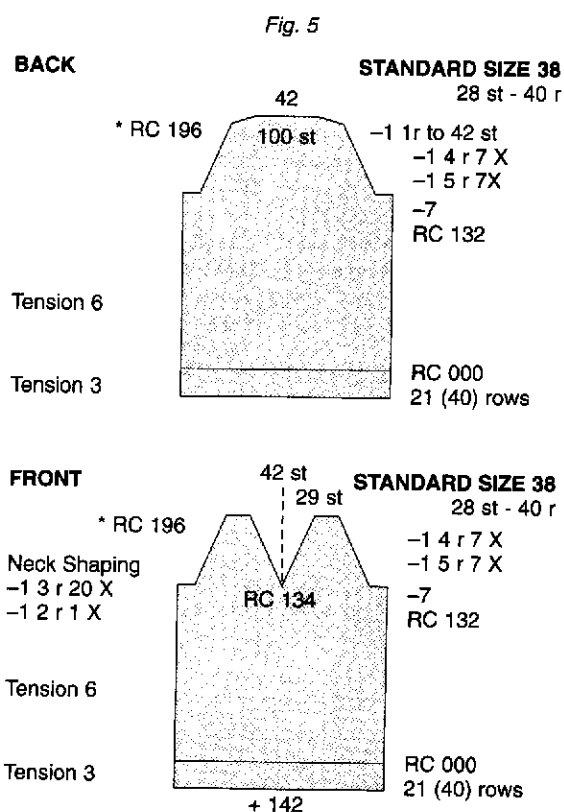
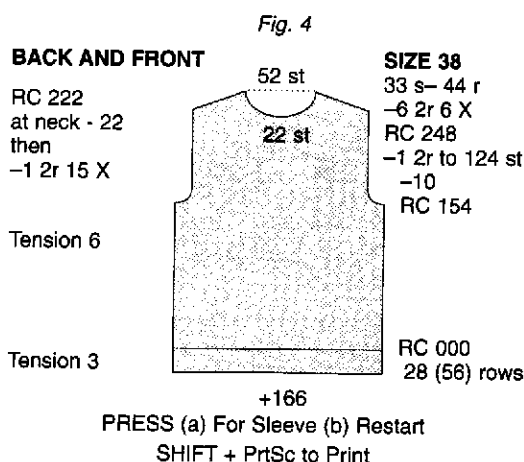
drawing your diagrams!

Fig. 5 is a print out of the Back and Front for Saddle Shoulders. How would you like to do that by other methods?

Another time perhaps I can show you how a "Basic Style" can be altered using the Own Measurement Option. In the meantime, if you have any questions, just drop me a line to:-

**15 Inishmoyne Green
Antrim
N Ireland BT41 4JZ**

or give me a ring on **01849 462381**. Happy Knitting to You All.



Picture parade

by Jo Newton

SIGNS OF THE ZODIAC Pisces - The Fishes

This is, unsurprisingly, a water sign and the sigil associated with it represents two fishes trying to swim in opposite directions, but joined by a common purpose. Pisceans are said to be emotional and sensitive, unworldly people but they live life to the full.

For the purposes of our knitting patterns this sign has lovely decorative possibilities and I have tried to choose yarns for the swatches that have a watery feeling. As with all the designs in this series the sigil makes a 24-stitch border pattern that can be mixed and matched with the electronic pictures if required. The big and bold 24-stitch motifs used in their entirety make a strong statement repeated in a band above the welt, with some or all of it repeated on the sleeves.

The 60-stitch electronic picture is surrounded by a frame of the sigils of all the Zodiac characters to make a 93-stitch version for the owners of more modern electronic machines. In the larger version there are very long floats at rows 19, 29, 30 and 97 and I find that the best thing to do is to ignore them as they occur and, when the piece is finished, to snip them in the middle and darn in each end.

YARNS USED

FORSELL SHAMAL

24-stitch design

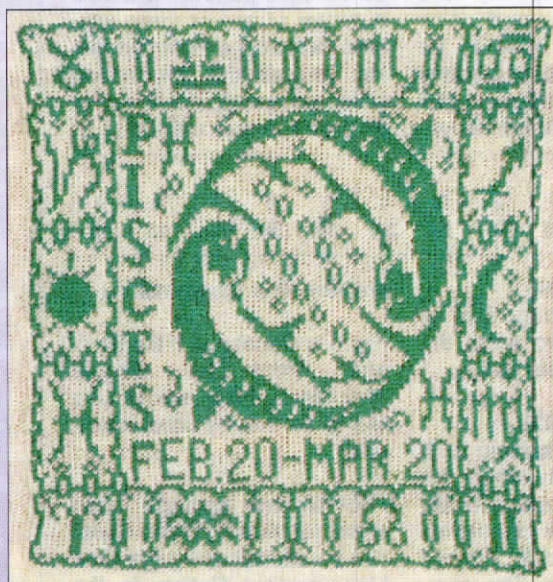
512 SKY (BLUE), with 572 LAGOON

60-stitch design

503 SEA MIST, with 578 MULBERRY

93-stitch design

502 LLAMA (CREAM), with LAGOON



SIGNS OF THE ZODIAC

Aries – The Ram

Aries, the first sign of the Zodiac, is a fire sign and is represented by the Ram whose characteristic horns form the sigil of the sign.

My designs for Aries start off with a 60-stitch picture of the Ram in typically determined mode. It is optional to put the relevant dates underneath and this motif could be used singly, it could be repeated in bands, or all over a jumper. The whole 24-stitch pattern or sections from it can, of course, be mixed and matched in as well. If a more recent machine is being used, I have designed the ornate border featuring all the signs of the Zodiac, versions of which I have used throughout this series.

Punchcard machine owners have plenty of choice as well. Their motifs can be used as printed, to begin and end with the border.

The Ram's head could be used as a single motif, with or without the wording. The border uses the sigil of the sign, which is a representation of the ram's horns.

For users of disk drives or computers I am happy to add these designs to any Brother or DesignaKnit disk bought from me. Please see my advertisements elsewhere in this issue for full details of my booklets, each of which has a disk to go with it and please feel free to telephone me to discuss special rates for readers of this magazine.

YARNS USED

FORSELL

PURE NEW WOOL

93-stitch design
184 JADE, with 114 SAHARA

FORSELL SHAMAL

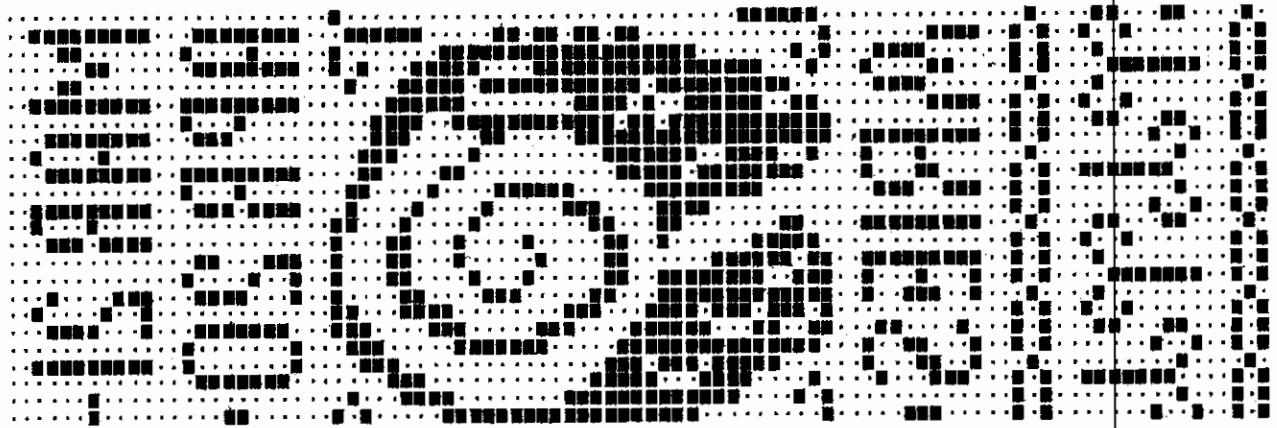
60-stitch design
572 LAGOON, with 502 LLAMA

24-stitch design
578 MULBERRY, with 502 LLAMA



~ Jo Newton ~
Barrowby Old Hall, Grantham
Lincolnshire NG32 1BX
Tel: 01476 563111
Fax: 01476 568539

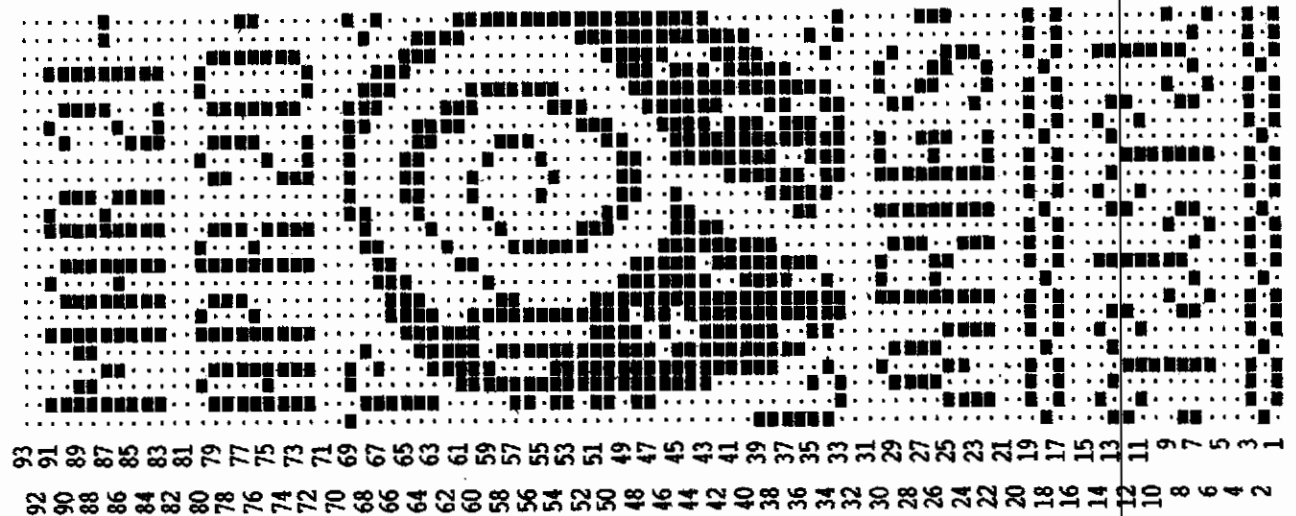
24-st PUNCHCARD CHART



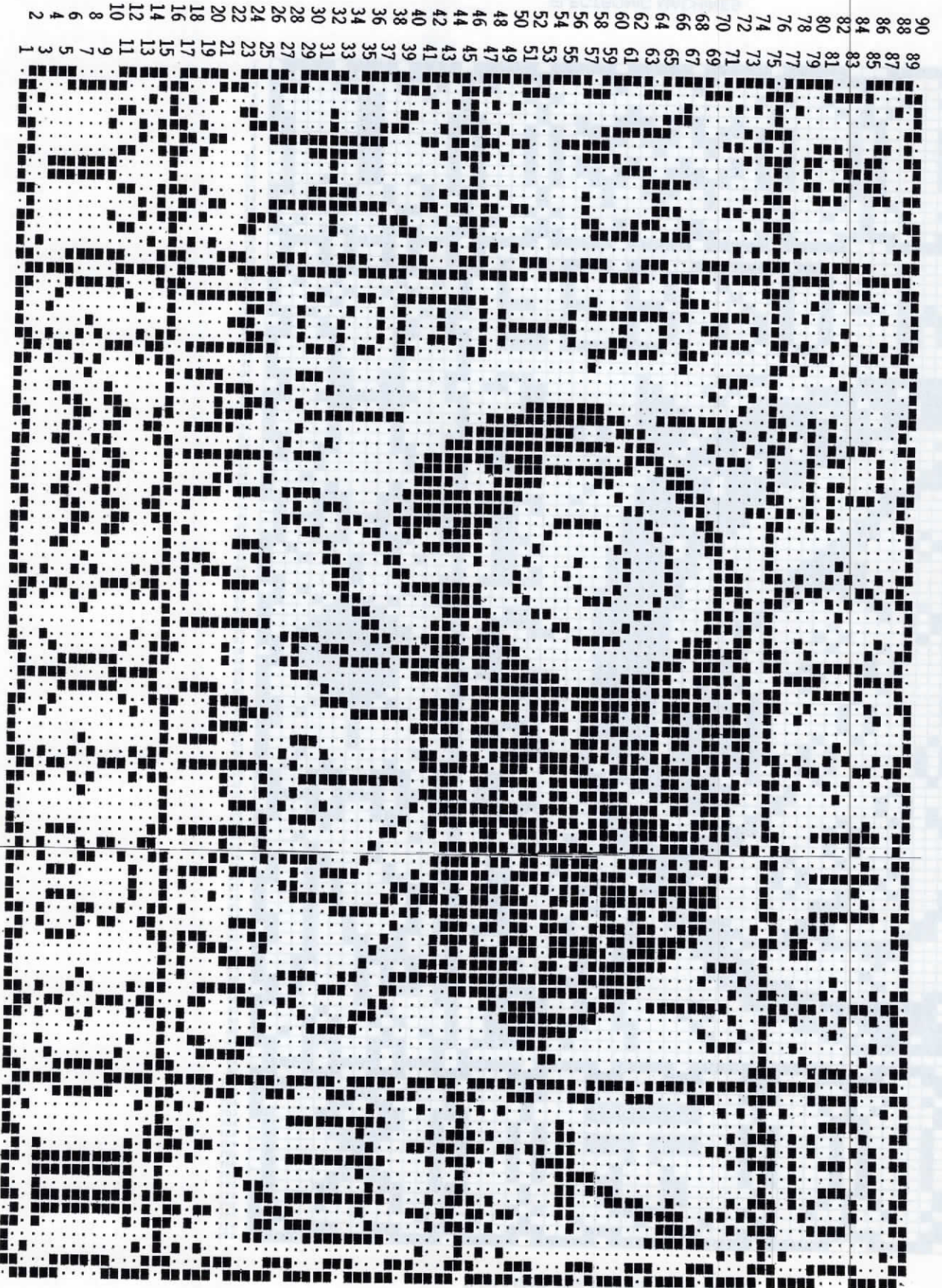
60-st ELECTRONIC CHART



24-st ELECTRONIC CHART



ELECTRONIC CHART
Total pattern size 90 rows by 93 stitches

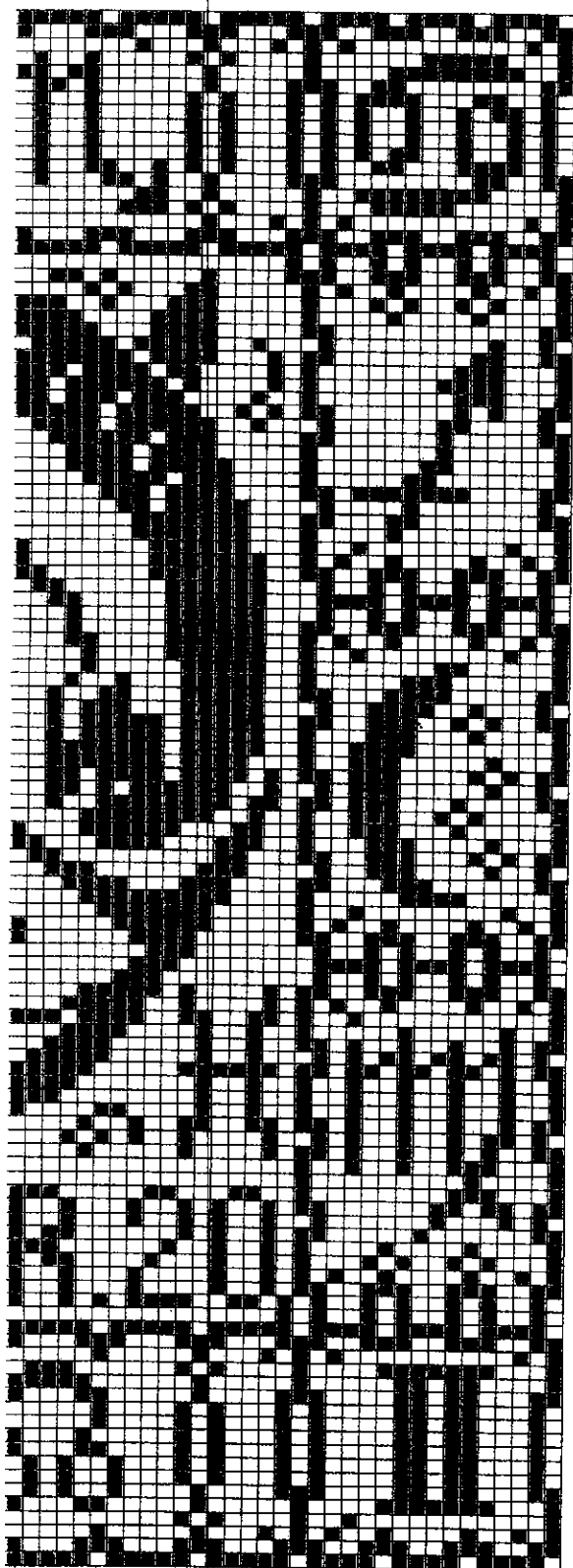


ELECTRONIC CHART
Total pattern size 115 rows by 93 stitches

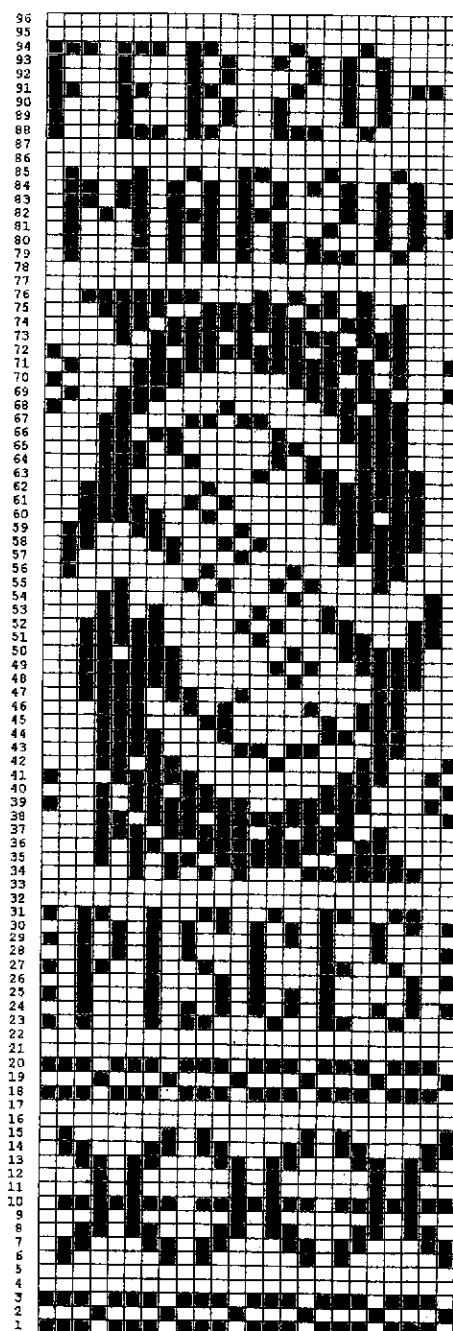


ELECTRONIC MACHINES

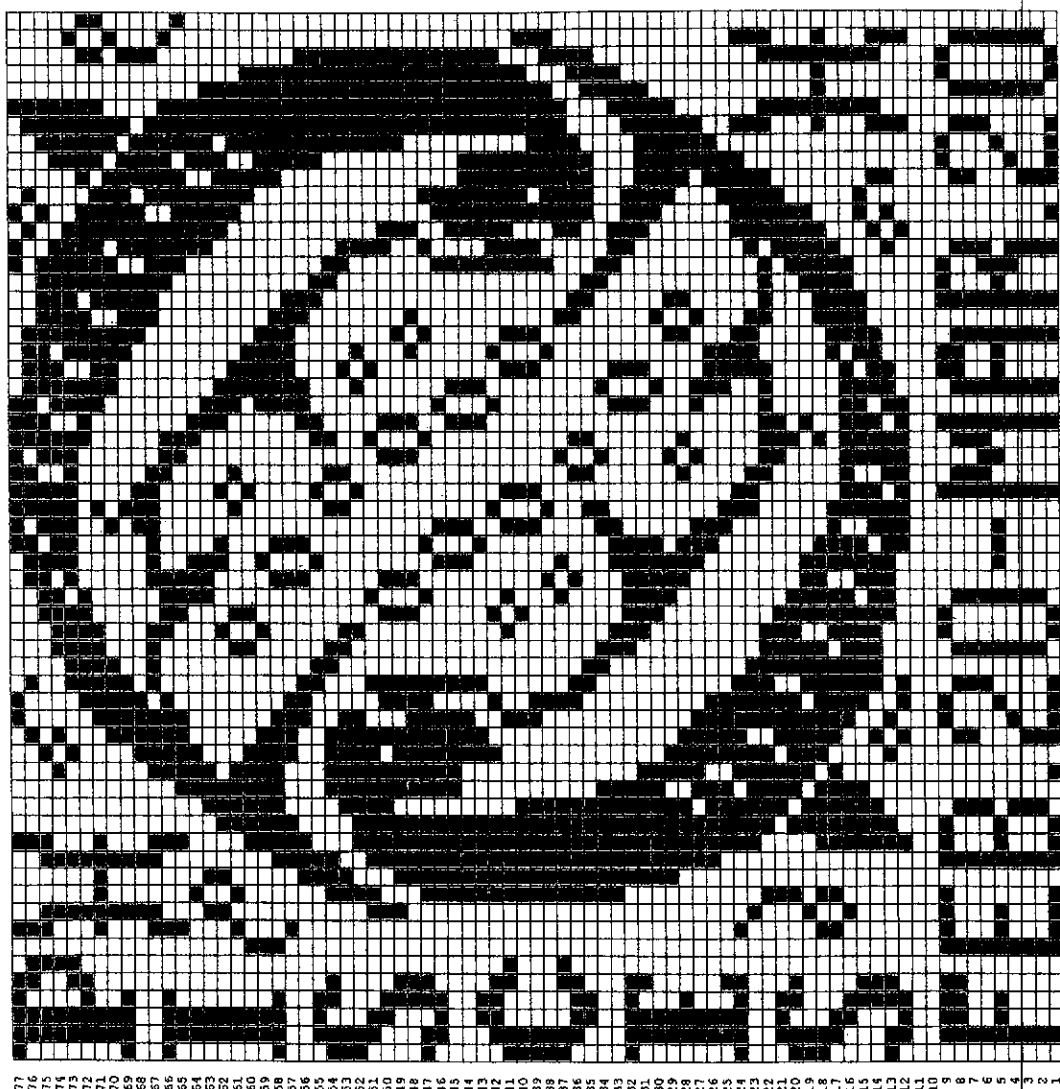
Remember to use the Pattern Variation Switch on your machine to reverse the pattern on your knitting, if required.



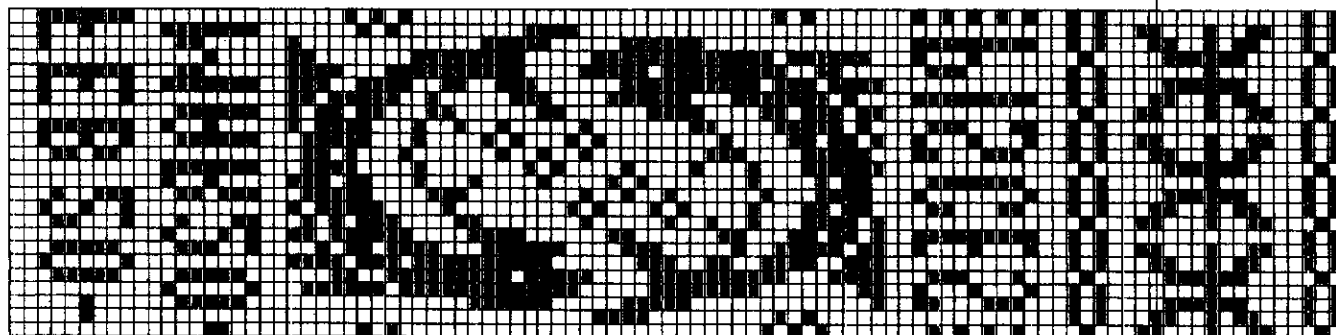
24-st ELECTRONIC CHART



60-st ELECTRONIC CHART



24-st PUNCHCARD CHART



Letters, hints & tips

Edited by John Blakeman

As Technical Editor, John is happy to help with your problems but he also looks forward to your hints and tips for successful knitting.

Dear Readers,

I would like to thank Mrs June Harris of Wakefield, West Yorkshire, who has kindly sent me a copy of an instruction book for a Passap Automatic Knitting Machine. Mrs Harris was writing in response to a letter in our November 1996 issue, from Elly Vesterager, a project leader from Africa who asked for some help in finding an English instruction manual for her knitting machine. This machine is some years old, may I say but all was not lost.

With the kind help of Mrs Harris we will be able to send the lady the help she asked for and get her knitting machine working rather than just rusting away. It is nice to know, that we as knitters can help others in our field no matter where they are. Many thanks again to Mrs Harris.

Regards, John

Dear Editor,

One of the knitting techniques I have wanted to try on my machine is weaving. I have now found the time to practice this stitch but have run into some difficulties with the fabric. I used two strands of an industrial yarn for the backing and four strands for the weft, the top yarn.

Having knit my tension piece I was very disappointed. I found that the top yarn lost the pattern in some places. It separated and had long loops and I do not understand why. Could you please advise me where the problem lies.

Mrs P Goodfellow,
Kendal

Dear Mrs Goodfellow,
Thank you for your letter. I would like to say first that weaving is one of the most versatile fabrics that our machines will knit. It can be used in making curtains, cushion covers, coats, jackets and so on.

The problem lies with the yarn used for the weaving. Because you were using four separate strands, from time to time the weaving brushes will separate them and you lose the pattern.

When we use separate strands of yarn for weaving, we must make sure that it is twisted together. The use of a yarn twister may help. I always try to use a heavy single strand as the weaving yarn, for instance a double knit, or even a chunky yarn. This will not separate and makes weaving a treat. I hope this may help you and other knitters that have come across this problem.

Regards, John

Dear Editor,

I have a punchcard machine, which was bought for me some six months ago. I have copied some punchcard patterns from the magazine for my machine but I get confused about which row of the pattern I am knitting. I have heard that it might be five rows up or even seven. I would be grateful for any help you can provide me.

Mrs G Jones,
Gwent

Dear Mrs Jones,
Thank you for writing with this problem, I came across the same difficulty when I started knitting, especially when I was using pre-punched cards and ones that I had punched. All the information you were given is right! It all depends on what make of machine you have!

On Brother machines, the line of the card being read is seven rows below the number printed on the card, while on Silver Reed or Knitmaster machines it is only five rows below the printed number. If you buy blank cards that are sold by the company who made your knitting machine you will have no difficulty. The

confusion starts if you buy another manufacturer's cards and don't know that you have to make a correction.

When copying a pattern, always start punching from the bottom of the card upwards, remembering to punch two full rows at the end of the pattern so that you can join the card together. Cut off any unwanted card, then put the card into the reader. Join the ends of the card with card-clips, making sure the bottom of the card overlaps the top (otherwise it will buckle and jam on the top of the card reader). Turn the card to row number 1 then the card-reader will read the first row. I hope this helps you understand why you were getting confused.

Regards, John

Dear Editor,

You wrote to me in May last year in response to my letter asking you to help me obtain an instruction book for my knitting machine, a Brother KH 580.

You suggested I might write to the "Knitting Machine Journal". This I did, but still have not been successful in obtaining one. I wonder if you could help me any further?

Mrs C L Shayler,
Pwllheli

Dear Mrs Shayler,
I have tried to obtain a copy of the instruction book from Brother themselves. Unfortunately, they no longer stock them for this machine.

Our readers have been very helpful in the past in responding to a knitter in difficulty. I would like to ask if anyone can help in finding a Brother KH 580 instruction book, for Mrs Shayler. Please have a good look through your old books. Your help is always greatly appreciated.

Regards, John

THE LEARNING CURVE

Receiving the letter about weaving reminds me of some years ago when I ran my own knitting club. One of the sessions was a lesson on weaving. I prepared for the talk with lots of notes, then made a woven shopping bag which was lined and put together on a sewing machine.

The evening went very well. Everyone enjoyed the talk (both mine and theirs!) and the demonstration. They also liked the shopping bag. Then came the crunch! I challenged the group to weave their own bag ready for the following week. Everyone agreed and I was happy, thinking that I was helping them to understand their machines to the full.

Our next meeting came around. Club news and further events were discussed, then the time came for us to look at each other's bags. To my amazement there was not a bag in sight. My class pulled out samples of weaving, some too small, some too big, some too open and some too tight but not one complete bag in sight. I had no time for a nervous breakdown but sat there in wonder, asking myself how did it all go wrong?

We had another look at the weaving technique and ironed out the problems. Fortunately, people had brought their samples and, while some people were embarrassed, if they hadn't brought them they would have made no progress. This led me to thinking about how important making mistakes is to the process of learning anything! At the next meeting, several members were very pleased with their bags and their efforts and this made it all worthwhile. Happy knitting!

John

brother *to the rescue!*

The G-Mex Centre, Manchester welcomed machine knitters to the 6th North West Knitting & Needlecraft Exhibition in the middle of last month.

We joined other exhibitors and battled with gale-force winds and driving rain as we set up our stands on the day before the show. You truly would never believe that the chaos of setting-up day could ever be transformed into the exhibits on opening day!

Inevitably, something is always forgotten in the rush to get ready for a show - but there's almost always a helping hand from fellow exhibitors. However, it wasn't the failing memory or lack of organisation that brought despair to Stand 149 on opening day - but a miserable thief.

Castleton Machine Knitting Club is "tops" in the North West and club leader, Vera, does a tremendous job by keeping machine knitting very much alive in the area. Members meet regularly to discuss anything and everything to do with the craft and you'll often see the club represented at machine knitting shows. The club also holds an open day in the autumn to raise money for the local hospice.

The club's stand was laden with lots of ideas and samples and Vera had set up one of her own machines on the corner for a Charity Knit-In at the show. This year's charity is the RSPCA and club members were at the exhibition each day, knitting "rainbow" blankets for puppies and kittens. Vera had taken sufficient yarn and her Brother Linker to cast off each blanket as it was completed.

On opening day, we all arrive early to complete last-minute tasks before opening. As Vera pulled the covers off the club's stand, you can visualise her dismay when she realised that someone had taken her linker from inside another box she had "hidden" the previous evening.

Unfortunately the security guards, organisers and local constabulary were unable to help so Vera returned to the stand. As you can imagine, all the club ladies were depressed and disheartened - non more so than Vera who discovered that her linker was not insured at the show. She came over to our stand to talk about the club's next hospice day and told us about her misfortune. The Charity Knit-In continued, but the ladies had to cast off with a latch tool and, as you know, this takes much longer than using a linker!

We did mention that there's almost always a helping hand from fellow exhibitors and fortunately, Janet Cooke from Brother was on the Sewers & Knitters stand. After we had a quiet word with her, she very kindly gave the Castleton Machine Knitting Club a brand new linker to use at the show.

The marvellous outcome was that more blankets were completed in much less time; many non-knitters visiting the show sat down with club members and discovered the joy of machine knitting; lots of machine knitters saw the Brother Linker in action and were taken personally by the club ladies to the Sewers & Knitters stand to buy one; they sold out of linkers and the Castleton Machine Knitting Club Knit-In was a tremendous success. Fifty blankets were knitted over the four days and, in addition, over £50 was raised for the charity.

Our sincere thanks to Janet and Brother for making all of this possible and our very best wishes to Vera and members of the club for their continued success.

We shall be very pleased to support the club at their hospice day and we'll let you have details, in good time, so that you can come and join us. If you live in or around Rochdale and Bury and would like further details about machine knitting in the area, you can telephone Vera on 01706-50064 for details.

THANK YOU...

This is a very big THANK YOU to everyone who has made the past sixteen years such a wonderful experience for me.

Pam Turbett

In 1981 I was working as a local Adult Education dress-making tutor when Peter Welsh, my sewing machine adviser from Portsmouth, handed me a piece of fabric made on a domestic knitting machine; with the aid of a commercial dressmaking pattern for a simple jacket, I cut out and sewed up the pieces and so produced my first Cut and Sew garment, little knowing that this would lead to a new career as lecturer, workshop organiser, author and publisher.

Because Cut and Sew appeared to be a fairly undeveloped craft, apart from knitwear necklines, I seemed to be fighting a lone battle for a long time, but eventually I had the good fortune to meet Eve Petty, a Toyota demonstrator who had already been applying dressmaking techniques to her knits and had produced some beautiful clothes. With the help of Peter and his staff, who knitted fabrics for me, I made a series of garments for the Swiftknitters shows in Portsmouth. There, in 1985, I met Anne Smith who was planning to start a new magazine, *Machine Knitting Monthly* and that resulted in four years as a contributor.

Then came the Batsford books, a lot of extra teaching covering most of the British Isles and including a number of the residential Adult Education colleges and eventually three teaching trips to the U.S.A. and two to Holland. The opportunity to visit so many fabulous places and to acquire the friendship of a whole host of much-valued associates and fellow enthusiasts was a gift for which I will always be grateful.

My thanks go to all the hostesses who have produced road maps to prevent me getting lost, reserved parking spaces, greeted me with a cup of tea and often a nice meal as well on arrival and provided me with a comfortable bed and a good breakfast. There are far too many to mention but here is a small selection of happy memories: the Canterbury lady who proudly guided me around her cathedral; the farmer's wife in Wales who took me along to a simply wonderful choral concert in her local chapel; the Scottish lady who took me to see the Burrell collection in Glasgow; the hostess in Anchorage, Alaska, who left her warm bed at 1.00 am to drive (in a temperature of somewhere around minus 30 degrees) to fetch my husband and I from the airport after we had arrived 24 hours earlier than expected; my Dutch friends who took me to the flea-markets to find European versions of the eye-baths which I collect.

Then there were the unexpected delights such as driving down a very small and remote Morayshire lane full of leaping chestnut-brown rabbits (honestly!) to meet my hostess, a quiet little lady who looked as if she couldn't hurt a fly but who turned out to be the winner of a roomful of silver trophies for rifle shooting! A more recent Scottish hostess lent me a whole bungalow to myself to live in and, on my departure, told me how to find a place where I could watch ospreys on the nest. Many of my hostesses, showing me their beautifully organised workrooms with neatly arranged shelves of books and rainbow-hued yarns alongside machines and com-

puters, have shared their discoveries and shown me the variety of beautiful garments they have made. Almost everywhere I have been, I have learned something new and exciting! I could go on and on.

Thank you, also, to the many other tutors I have met, both here and in the United States, with whom it has been a great pleasure and a privilege to work. My grateful thanks to the Principals and Staff of Alston Hall, Missenden Abbey, Dillington House, Fittleworth Old Rectory, Wansfell College and so on who have been wonderfully helpful and supportive. Additional thanks go to the various suppliers who have given me so much assistance; these include Bogod, Burda/Gutermann, Harlequin, McCalls, Newey, Vilene and Vogue/Butterick. Also to all the magazines who have, for many years, given me much appreciated publicity for my books and courses.

I have to admit that retirement was not an easy decision when I opted for it over a year ago but there were many good reasons: the feet are wearing out, the body gets tired and I have been feeling increasingly guilty about my poor neglected husband who, like me, is not getting any younger. So, after driving over 11,000 miles in the past nine months, the prospect of packing it all in has, recently, seemed quite inviting. Two weeks ago I had given my last talk and everything on my working calendar for 1996 had been accomplished: I was officially a Free Person! Why wasn't I feeling appropriately wonderful? I had lunch with an understanding daughter who cautiously asked how I felt - and, to my horror, I burst into tears.

Alright, bring on the violins! "Now, of course, I shall be a nonentity; there will be no more evidence of appreciation for my efforts - the welcoming speeches, the applause, the unexpected gift at the end of a course, the delight in the eyes of a student when a successful sample or a beautiful garment is made. The Pam Turbett Appreciation Society is now officially disbanded. No longer will I actually be paid a fee to partake of lots of wonderful

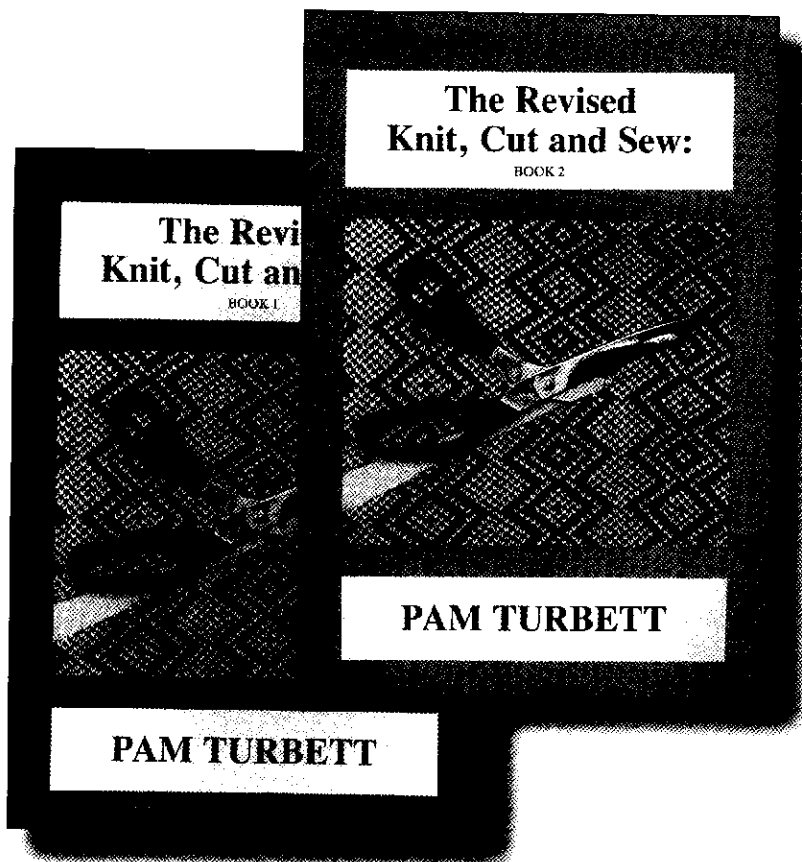
food (that someone else has cooked) and live in frequently luxurious accommodation in beautiful places. I am going to miss the sheer joy and satisfaction that comes from teaching people the one skill that I happen to have. No more subsidised travelling to new and exciting venues - and the supply of letters, from far-flung parts of the world, from all those people who have somehow heard of me and want to read my books, will undoubtedly dry up?" Oh boy, was I sorry for myself!

Enough of that! It is time for a change so now to fresh fields and pastures new: I have signed on for a two-year City and Guilds course in Patchwork and Quilting; there are twelve grandchildren who need letters, visits and occasional outings with us and a supportive husband who deserves a little tender loving care (not to mention help in the garden) after all these years of semi-neglect!

My books will continue to be available for a while yet and I shall be delighted to hear from any of my knitting and sewing friends whenever they choose to give me a call or drop me a line - sorry, I am not on the Network! Goodbye, good luck and, again, THANK YOU.

Pam Turbett
17 Forest Rise
Liss Forest
Hants GU33 7AU
Tel: 01730-893654

We are all very sad to "lose" Pam from the regular machine knitting circuit and wish her a very happy retirement (although it sounds as though it's still going to be a busy life). The good news is that, while stocks of her "text book" books on Cut and Sew last, we can offer them to readers at a very special price!



The Revised Knit, Cut and Sew, Book 1 and Book 2 by Pam Turbett, normally retail at £9.50 each but here are the offer prices.

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CUT AND SEW

A NEW SERIES

As we wish Pam Turbett a very happy retirement and much pleasure from her new project, the City & Guilds Patchwork and Quilting Course, at which we know she will excel, we are pleased to welcome a new contributor, Debbie Kendall, to keep up the good work of advising and inspiring us to "Cut and Sew".

Debbie Kendall

CUT AND SEW - are these words which instil fear in you? Can you take scissors to your precious knitting? A lot of knitters would say "yes" to the first and "no" to the second question. However, cut and sew is a technique which can help you make beautiful garments.

Necklines are the usual starting point for cut and sew beginners. Who among us likes to work shaping in tuck, lace, rib or any other difficult-to-shape patterns on the knitting machine? Knitting two rectangles and then cutting down the shape for the neck is so much easier and quicker. Once you have the confidence, you can go further - perhaps shaping the front edges of a jacket or waistcoat - and taking it to the ultimate, you can make an entire garment with cut and sew techniques.

No complicated equipment is needed. Any knitting machine, a simple zig-zag sewing machine, a good pair of scissors and a steam iron are the main items. Another important requisite is to make the time to practise before attempting to use cut and sew on a garment.

As knitters, we always have a plentiful supply of old tension swatches or knitted pieces. Find a few of these and we will have some fun practising. Thread the sewing machine

up with some contrast colour thread so that we can see what we are doing. Use a medium length and medium width zig-zag stitch. Think of the shape of a round neckline and sew in this shape on one of the swatches. Do not worry if it isn't a perfect neckline shape, we are just getting used to sewing on knitting.

One problem you might find is that your knitting has stretched a little. If you have a foot pressure control on your sewing machine, try releasing it a little. Another way of overcoming this stretching is to zig-zag over a length of yarn. Look at the zig-zag foot; there should be a very small gap exactly in the middle. On starting to sew, hold the yarn along this gap, leaving a tail of yarn behind, lower the foot so that the length of yarn is exactly in the middle of the foot. Sew over this piece of yarn slowly, taking great care that the zig-zag straddles the yarn. The needle must not pierce the length of separate yarn. You will find that it is easy to guide the yarn. On completion, pull the length of yarn so that the neckline can be shaped. Take care that you do not pull it too tight; lay the neckline shape on a flat surface and check that there is no puckering.

Practise sewing neckline shapes on a lot of different swatches and then cut out above the zig-zag. Your confi-

dence should be growing, both in sewing and in cutting your knitting. Look at the knitting when it has been cut. Nothing terrible has happened to it and the stitches haven't run. When you feel confident with machine sewing and cutting you are ready to try the technique on a garment.

Although it is possible to mark the neckline shape as you knit, it is much easier to mark it on completion of knitting. Marking afterwards also means that you can change your mind about the shape of your neckline. You might have decided on a round neck but when you look at the finished knitting, you can see that a V-neckline would look better. You can buy neckline templates or you can make your own.

To mark your garment use tailor's chalk, water erasable pen or, if your knitting is very dark, you can tack. Zig-zag over this mark, cut out and you have an instant neckline shape. Any neckband can be added provided that the cut edges are completely encased. The inside of the garment must be neat with no raw edges showing.

Take this technique on further. Alter garments you have already made but aren't happy with. Something which is too wide can be made narrower and a long garment can be made shorter. To make a garment larger, add bands of purchased or specially knitted fabric. Experiment and have fun.

Go further still and knit your own fabric to use with dress-making patterns. Cut com-

plete shapes out and sew them together with the sewing machine. With this technique you will have truly original garments.

You might feel that you would never have the confidence to do all of this - which is why I have written a correspondence course especially for cut and sew. This course takes you step-by-step through different stages, starting with necklines and cardigan fronts then going through the different types of seam which are great in knitted fabric. You are taught how to insert a zip, add facings and sew hems which look good. Pressing is also thoroughly covered. At the end of the course, you will have the confidence to use cut and sew either on parts of your garments or to sew an entire garment from scratch. Throughout the course, if you have any difficulties I am only a 'phone call or letter away!

So that you can see how easy it is to cut and sew, next time we will have some fun making a garment. We will make a waistcoat; the back and two fronts will be knitted and then simply cut to shape. We will knit some edge bindings so that our garment looks good from both inside and out. It will be a quick and easy garment to make but one that will give you pleasure to wear.

In the meantime, if you would like details about my course, please send a stamped addressed envelope to:-

Debbie Kendall
32 Fortescue Road
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BACK

With carriage at right and using MC, cast on 88 [96, 104, 112, 120] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 22 rows. Transfer sts for st st *. Set RC at 000 **. Using MT, K 62 [74, 84, 92, 100] rows. Place marker at each end. K 52 [54, 58, 60, 64] rows. RC shows 114 [128, 142, 152, 164].

SHAPE SHOULDERS

Cast off 9 [10, 11, 9, 10] sts at beg of next 6 [6, 6, 8, 8] rows. Using WY, K a few rows over rem 34 [36, 38, 40, 40] sts and release.

POCKET LINING

Using A, cast on 22 sts (26 sts on electronic machines) by hand. Set RC at 000. Using MT, K 20 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. Insert card and lock on first row. Set for single motif over centre 24 Ns (28 Ns on electronic machines). Using MT, K 20 [24, 30, 34, 40] rows. Release card and cont in Fair Isle. With MC in feeder 1/A and A in feeder 2/B, K 34 rows.

POCKET OPENING

Using 2 lengths of A, cast off sts 2 to 10 inclusive (2 to 12 inclusive on electronic machines) at left and right of centre 0. With P side of pocket lining facing, replace sts on to centre 22 Ns (26 Ns on electronic machines). K 8 [16, 20, 24, 26] rows. RC shows 62 [74, 84, 92, 100]. Place marker at each end. K 18 [10, 6, 2, 0] rows. RC shows 80 [84, 90, 94, 100]. Remove card. Cont in st st and MC. K 16 [22, 30, 32, 38] rows. RC shows 96 [106, 120, 126, 138].

SHAPE NECK

Push 49 [54, 59, 64, 68] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 12 rows. 27 [30, 33, 36, 40] sts. K 5 [9, 9, 13, 13] rows.

SHAPE SHOULDER

Cast off 9 [10, 11, 9, 10] sts at beg of next and foll alt row, K 1 row.

4TH AND 5TH SIZES

Cast off [9, 10] sts at beg of next row, K 1 row.

ALL SIZES

Cast off rem 9 [10, 11, 9, 10] sts. With carriage at left, push 39 [42, 45, 48, 52] Ns at left from HP to UWP and finish to correspond with first side, reversing shaping. Push rem 34 [36, 38, 40, 40] Ns from HP to UWP. Push 10 [13, 13, 18, 18] adjacent Ns at left and right from NWP to WP. 54 [62, 64,

PUPPET SHOW

7

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber. We used a Silver Reed 840 electronic machine with an SRP 60 ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

1 x 500 g cone in Lemon (MC).

A small amount in Red (A).

A tiny amount in Royal (B), Xmas Green (C) and Pale Peach (D).

Black and White sewing thread.

Polyester stuffing.

6 cm x 6 cm (2½ in x 2½ in) of 14 count Aida cloth or similar even weave fabric.

Jones Tones fabric paint for features (these can be embroidered if preferred).

Some novelty buttons. I used a car, a train and a butterfly button. The Button Lady has a good range.

GARMENT WEIGHT

Finished garment in first size weighs 115 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ - tel: 01282-779811. For buttons contact:- The Button Lady, 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 1NX Tel: 0121-329 3234

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.

Actual size 57 [62, 68, 73, 78] cm, 22½ [24½, 27, 29, 31] in.

Length to shoulder 33.5 [37, 40.5, 43, 46] cm, 13½ [15, 16, 17, 18½] in.

Sleeve seam 22.5 [25, 30, 32.5, 35] cm, 9 [10, 12, 13, 14] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6). Wash, dry and iron swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 14 and 15 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

76, 76] Ns. Pick up 10 [13, 13, 18, 18] sts along each side of neck and place on to empty Ns. Using MC, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MC, cast on 46 [48, 52, 54, 58] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end on

every 4th [4th, 5th, 5th, 5th] row until there are 78 [82, 88, 90, 96] sts. K 6 [12, 10, 20, 25] rows. RC shows 70 [80, 100, 110, 120]. Cast off.

SCALLOPED TRIMS

(Knit 2)
Push 21 Ns (25 Ns on electronic machines) to WP. Using WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MT-2 and A, K 1

Maggie
Andrews

row. * Set machine to hold. Push the first and every foll 4th N to HP, K 1 row. ** Take yarn round first N in HP, K 1 row. Rep from ** 3 more times. Cancel hold *. Using MT+4, K 1 row. Using MT-1, rep from * to *. K 1 row. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool.

TO FINISH MOTIF

On wrong side of work, sew down the 2 pairs of long floats at top and bottom of motif. Sew one trim across top of the pocket openings, taking care not to sew the opening closed, sew the other trim below the 2 rows in A at the top of the motif. Catch down the pocket lining on the inside.

PRESSING

Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

NECKBAND

Join right shoulder seam. With carriage at right and using MT-3/MT-3 and MC, cast on 88 [98, 102, 116, 116] sts at centre of machine in 1x1 rib. Carriage is at left. Set RC at 000. K 22 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 34 [36, 38, 40, 40] sts across back neck and 54 [62, 64, 76, 76] sts around front neck and place on to Ns. Unravel WY. Using MT+1, K 1 row. Cast off very loosely by knitting one row by hand, pulling the Ns back to NWP, then pull work forward to bring Ns back to WP. Cast off with a latch tool.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and catch down very loosely. Make sure you can stretch the neckband out to its full width before fastening off, easing out the sewing yarn if necessary. Set in sleeves between markers. Join side and sleeve seams. Sew butterfly button to top of motif.

PUPPET WITH CAR

LEGS, BODY, HEAD AND CAP

(Knitted in one piece)

Push 10 Ns at left of centre 0 to

WP. * With carriage at right and using MT and B, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 11 rows *. Push Ns to HP. Push 10 Ns at right of centre 0 to WP. Rep from * to *. Push Ns at left from HP to UWP. 20 Ns. K 9 rows. Counting from each end, transfer the 6th st on to the 5th N. Leave empty Ns in WP. K 1 row. Push all Ns to UWP. Using 2 lengths of D, weave over and under Ns to make a gathering thread for neck. Using D, K 5 rows. Using B, K 5 rows. Cut yarn, leaving approx 30 cm, 12 in. Thread end through sts and release from machine.

HANDS AND ARMS

(Knitted in one piece)

Push 11 Ns to WP. With carriage at right and using MT and B, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 24 rows and then cut yarn, leaving approx 30 cm, 12 in. Thread end through stitches and release from machine. Draw up thread

at hands and secure. Do not cut off ends.

PUPPET WITH TRAIN

Work as for Puppet With Car using C instead of B.

MAKING UP

On wrong side, draw up cast-on thread and join inside leg and back body seam to neck. Put gathering threads to right side and join head and cap seam. Turn to right side. Stuff legs and body up

to eyelets. Put latch tool through eyelets in body and pull half of hand/arm through body. Stuff rest of body, head and cap. Pull up thread at top of cap and secure. Pull up gathering threads at neck, tie ends tightly and darn in. Allow sides of arms to roll inwards, use ends to sew rolls together and secure arms in eyelets. Sew button toy to puppet's hand. Add features with fabric paint or embroider. Put puppets in pockets. If you want to secure them they can be sewn in, pinned on the wrong side with safety nappy pins or attached to a length of cord sewn inside pocket.



NOTICE

With Black sewing thread, backstitch the lettering from the chart on to the

piece of Aida cloth making sure that you can centre it. Sew French knots where indicated.

Leave 5 squares of the fabric around the lettering and cut off the surplus. Fray 3 squares of each edge to make a fringe all the way round. With White sewing

thread, backstitch notice to front of puppet show one square outside the lettering.

The lettering that I have used here was adapted from alphabet No. 5 as featured in the book "Picture it in Cross Stitch" by Jo Verso.

You could use two mascot dolls or two animals for the puppets from my book "Mascot Dolls", which contains 20 different mascots all in 3 sizes 7.5 cm, 15 cm and 22.5 cm (3 in, 6 in and 9 in) tall or "Playtime Pets", which contains 17 different animals all in 3 sizes 7.5 cm, 15 cm and 22.5 cm (3 in,

6 in and 9 in) tall. Both books are available from wool shops, price £4.00 each, or direct from me for £4.50 each including postage and packing. If you are interested and would like an illustrated catalogue, please send a stamped addressed envelope or International Postal Coupon to:-

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66 ►

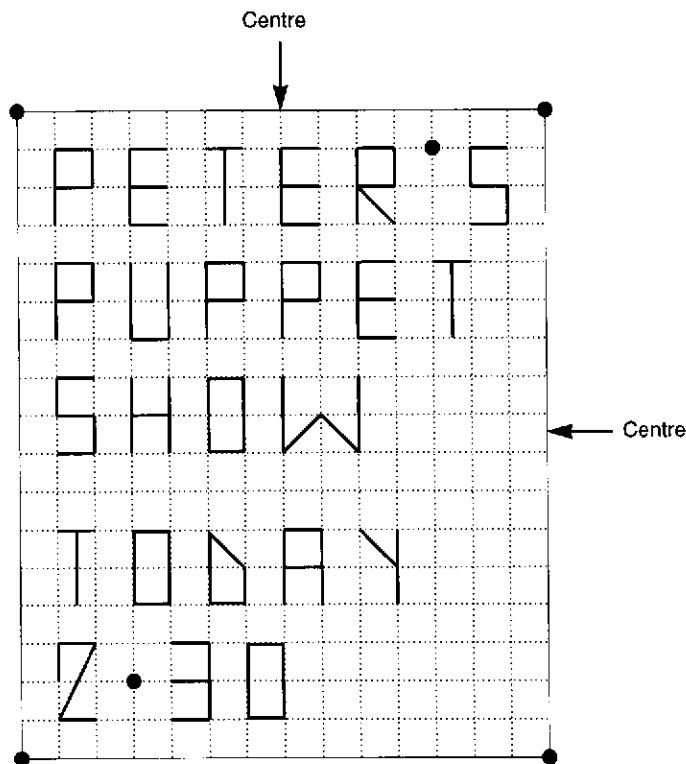
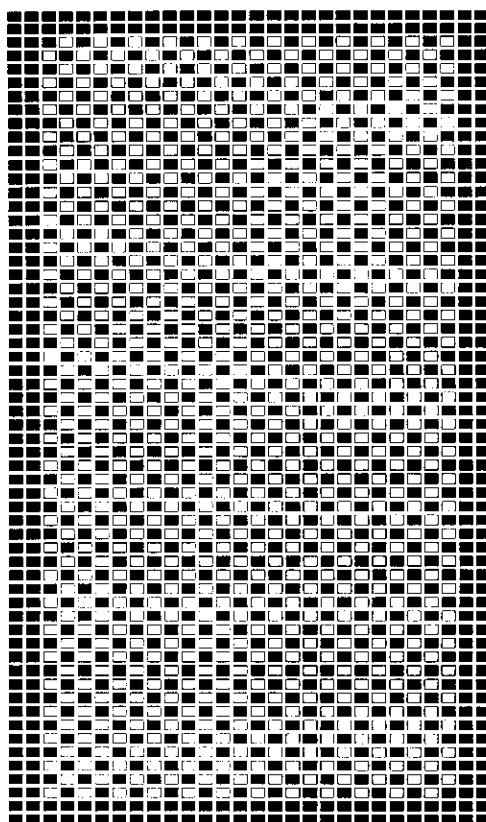


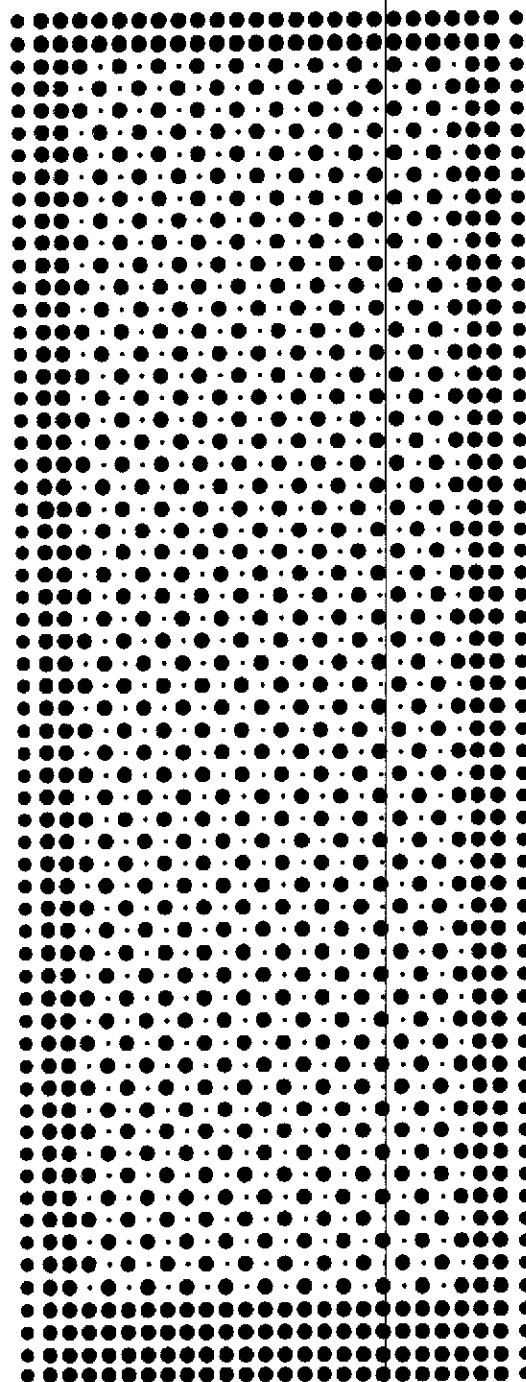
CHART FOR NOTICE

1 square = 1 square of Aida
 ● = Backstitch
 — = French knot

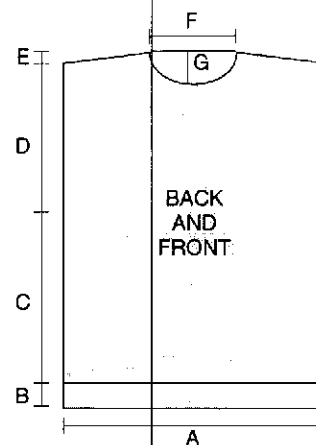
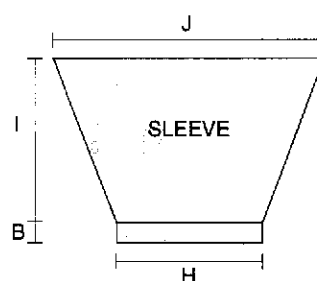
ELECTRONIC CHART



PUNCHCARD CHART



A = 29 [32, 34.5, 37, 40] cm
 B = 5 cm
 C = 15.5 [18.5, 21, 23, 25] cm
 D = 13 [13.5, 14.5, 15, 16] cm
 E = 1.5 [1.5, 1.5, 2, 2] cm
 F = 11.5 [12, 12.5, 13.5, 13.5] cm
 G = 6 [7, 7, 8.5, 8.5] cm
 H = 15 [16, 17, 18, 19] cm
 I = 17.5 [20, 25, 27.5, 30] cm
 J = 26 [27, 29, 30, 32] cm



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edited by John Blakeman

RUBY'S KNITTERS AND NATTERS CLUB

The club meets at 38 Kingsway, Stoke-on-Trent, on every alternate Tuesday.

For further details please telephone Ruby on 01782 845832.

THE ELECTRONIC CLUB (GLASGOW)

The club meets on the last Thursday of the month at Marmore Place, Glasgow.

For further information about the club, please contact Margaret Raeside on 0141-639 1954 or Sheila Byars on 0141-647 5076; all enquires welcome.

FORDINGBRIDGE MACHINE KNITTING CLUB

The club meets at Avonway Community Centre, Shaftesbury Street, Fordingbridge, Hampshire, on the first Friday of every month except August, at 10.00 am.

For further information please telephone Diana Collins on 01425 652447.

GARIOCH MACHINE KNITTING CLUB

The club meets in the Garioch Leisure Centre, Inverurie, on Monday evenings from 7.30 to 9.30 pm. All knitters are welcome.

For further information please telephone Dorothy Nicol on 01651 842955.

HYTE PASSAP KNITTING CLUB

The club meets on the third

Thursday of each month. This is a very friendly club and welcomes beginners and experienced knitters.

For more information about the club please contact Debbie on 01703 841764.

CANTERBURY MACHINE KNITTING CLUB

The club meets on the third Wednesday of each month in Saint Dunstan's Church Hall, London Road, Canterbury, from 7.30 to 9.30 pm.

For further information please telephone Mrs Linda King on 01227 455222.

MANOR HOUSE MACHINE KNITTING CLUB (LEICESTER)

The club meets every Friday from 7.30 until 9.30 pm in the Manor House Neighbourhood Centre, Haddenham Road, Leicester.

For further information please contact: Mrs Elaine Lester, telephone 0116-233 4568, or Mrs Sheila Johnson, telephone 0116-271 5643.

WOODLEY KNITTING AND NEEDLECRAFT CLUB

Meetings are held on the third Thursday of each month at Woodford Park Tea Rooms, Woodley, from 7.30 pm. Our speaker for 20th March is Ruth Cox of Pippin Designs. New members are very welcome.

For further information please phone Edna on 01734 628153, or Karen on 01734 696640.

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Please include only one entry on this form and print the details
on plain paper if you prefer not to cut your magazine.

HOUND'S-TOOTH CHECKS

8

The punchcard for the hound's-tooth stitch pattern was designed by
Judy Dodson

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic
machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No. 11.)

1 x 500 g cone in Black (MC).

1 x 500 g cone in Aran (C).

GARMENT WEIGHT

Finished garment in first size weighs 700 g.

The fibre content of this yarn is 100% Wool. For further information
about this yarn, please write to the following address:- King Cole
Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16
2AX. Tel: 01274 561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib
instructions, please look under Pattern Information in Contents list
on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 105 [114, 123] cm, 41½ [45, 48½] in.

Length to shoulder 91.5 [94.5, 97] cm, 36 [37½, 38½] in.

Sleeve seam 42 cm, 16½ in.

Instructions are written for the first size, larger sizes follow in brack-
ets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pat-
tern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets
needed from the charts provided. Note that punchcard patterns, as
shown, may have to be repeated until the card is a suitable length
for knitting.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between
needles 12 and 13 at left or right of centre 0. Press button 1 (left light
on) and button 2 (left light on for 580 and SK940 machines, right
light on for earlier models).

*Designed by
Mary Smith*

LEFT FRONT AND LEFT BACK

With carriage at right and using
MC, cast on 136 [150, 164] sts at
centre of machine in 1x1 rib. K 5
tubular rows. Carriage is at right.
Set machine for 1x1 rib knitting.
Set RC at 000. Using MT-1/
MT-1, K 14 rows. Transfer sts for
st st. Insert card and lock on first
row. Take carriage across twice
without knitting. Release card and
cont in Fair Isle with MC in feeder

1/A and C in feeder 2/B. Set RC
at 000. Using MT, K 16 rows.
Shape sides by inc 1 st at each
end on next and every foll 8th row
until there are 148 [162, 176] sts.
K 7 rows. RC shows 64 *. ** Place
marker at left edge for back slit.
Cont to inc on every 8th row from
previous inc until there are 166
[180, 194] sts. RC shows 129. K
91 rows. RC shows 220. K 1 row
extra for Right Front and Right
Back.

SHAPE ARMHOLE

Note patt row on card. Using
nylon cord, K 83 [90, 97] sts at left
by hand, taking Ns down to NWP.
Cont on rem sts for left front. K 1
row. Cast off 12 [14, 16] sts at beg
of next row. Dec 1 st at left edge
on every 4th row until 53 [56, 59]
sts rem. K 2 rows. RC shows 296
[304, 312] (297 [305, 313] on
Right Front).

SHAPE NECK

Cont to dec at left edge on every 4th row from previous dec 2 [1, 0] more times and **at the same time**, cast off 7 [9, 11] sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. K 1 [3, 5] rows. RC shows 316 [326, 336] (317 [327, 337] on Right Front). Using WY, K a few rows in st st over rem 25 [27, 29] sts and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP for left back. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Reset RC at 220. K 1 row. Cast off 12 [14, 16] sts at beg of next row. Dec 1 st at

right edge on every 4th row until 51 [55, 59] sts rem. K 15 [21, 27] rows. RC shows 317 [327, 337]. Using a length of C, cast off 26 [28, 30] sts at left. Using WY, K a few rows in st st over rem 25 [27, 29] sts and release from machine **.

JOIN LEFT SHOULDER

Push 25 [27, 29] Ns to WP. With K side of Left Back shoulder facing, replace sts on to Ns. With P side of Left Front shoulder facing, replace sts on to same Ns. Unravel WY. Using C, cast off both sets of sts tog.

RIGHT FRONT AND RIGHT BACK

Work as for Left Front and Left Back to *, then from ** to ** noting alteration in number of rows worked and reversing shaping by reading left for right and right for left.

JOIN RIGHT SHOULDER

Work as for left shoulder but read right for left.

SLEEVES

With carriage at right and using MC, cast on 65 [69, 73] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/ MT-4, K 30 rows. Transfer sts for st st. Using WY, K a few rows and release from machine. Push 80 [84, 88] Ns at centre of machine to WP. With carriage at right and P side of st st facing, replace sts on to Ns inc evenly. Unravel WY. Insert card and lock on first row. Take the carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 3rd row until there are 124 [108, 116] sts, then on every foll alt row until there are 184 [198, 200] sts. RC shows 126. Place a marker at each end and then K 14 [16, 18] rows.

SHAPE TOP

Cast off 5 sts at beg of next 30 [16, 14] rows and 6 sts at beg of foll 2 [16, 18] rows. Cast off rem 22 sts.

COLLAR

With carriage at right and using MC, cast on 131 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT/MT, K 14 rows. Using MT-1/MT-1, K 28 rows. Using MT-2/ MT-2, K 28 rows. RC shows 70. Transfer sts for st st. Cast off.

BACK CORD

Push 4 Ns to WP. Using MC, cast on by hand. Set RC at 000. Cont in circular cord knitting. Using MT-5, K until long enough to fit up back from marker to neck edge (we used 430 rows). Cast off.

FRONT CORD

Push 4 Ns to WP. Using MC, cast on by hand. Set RC at 000. Cont in circular cord knitting. Using MT-5, K until long enough to fit up front from the top of the welt to the neck edge (we used 550 rows). Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

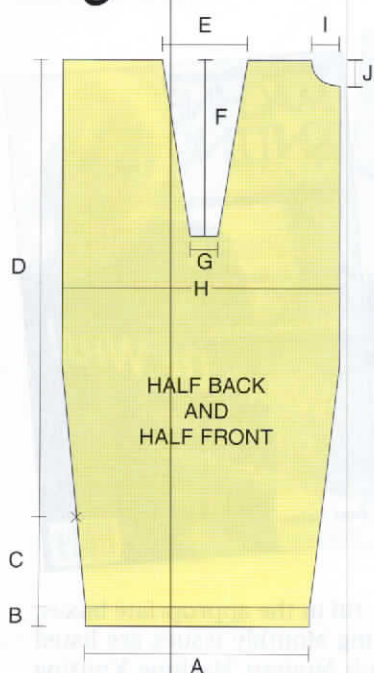
MAKING UP

Sew the back cord between both backs starting at the marker and ending at the neck. Sew the front cord between both fronts starting at the top of the welt and ending at the neck. Join the front welt seam. Join sleeve seams up to markers. Set in sleeves, sewing rows above markers to cast off sts at armhole. Join collar seam. Sew cast off edge of collar to neck edge.

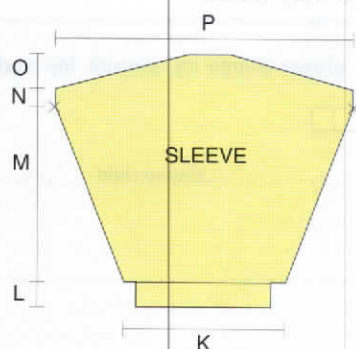
BACK SLIT BAND

Push 130 Ns to WP. Open out slit and with P side facing, pick up 130 sts and place on to Ns. Using MT-1 and MC, K 1 row. Using MT-3, K 2 rows. Using MT+2, K 1 row. Using MT-3, K 2 rows. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Cast off. Neaten ends.

diagrams



A = 43.5 [48, 52.5] cm	I = 8 [8.5, 9] cm
B = 4 cm	J = 5.5 [6, 6.5] cm
C = 17.5 cm	K = 25.5 [27, 28] cm
D = 70 [73, 75.5] cm	L = 7 cm
E = 20.5 [22.5, 24.5] cm	M = 35 cm
F = 26 [29, 31.5] cm	N = 4 [4.5, 5] cm
G = 8 [9, 10] cm	O = 9 cm
H = 53.5 [58, 62.5] cm	P = 59 [63.5, 64.5] cm



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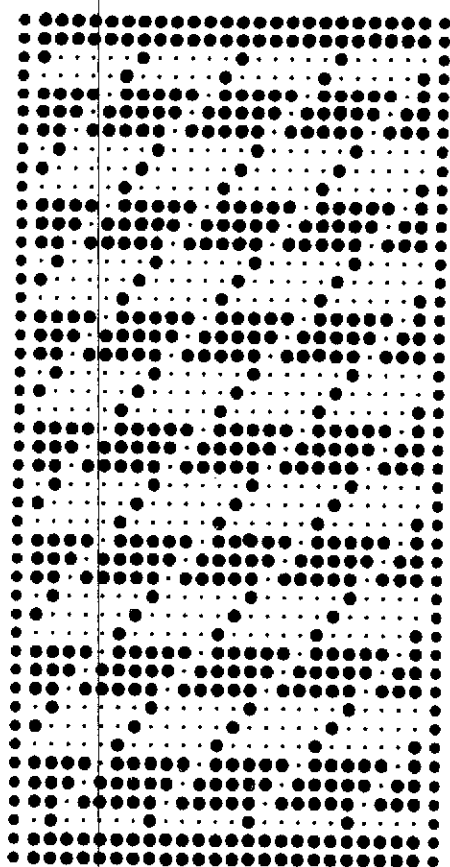
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FAIR ISLE CHECKS

9

Fair Isle punchcard was designed by Judy Dodson

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No.11.)

- 1 x 500 g cone in Fawn (MC).
- 1 x 500 g cone in Bluebell (A).
- 1 x 500 g cone in Copper (B).
- 1 x 500 g cone in Green Ice (C).
- 1 x 500 g cone in Wild Rose (D).

GARMENT WEIGHT

Finished garment in second size weighs 615 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.
Actual size 110 [114, 119, 124] cm, 43½ [45, 47, 49] in.
Length to shoulder 65.5 [68, 68, 69.5] cm, 26 [27, 27, 27½] in.
Sleeve seam 49 cm, 19½ in.

TENSION

31 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- a) We used the knit side of the knitting as the right side of the garment.
- b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- d) On Brother electronic machines, place pattern over centre 0.
- e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

FAIR ISLE PATTERN

K 12 rows MC/A, 1 row MC/B, 1 row MC/C, 1 row MC/D, 1 row MC/C and 1 row MC/B. These 17 rows form patt.

Mary Smith

BACK

With carriage at right and using MC, cast on 173 [179, 187, 195] sts at centre of machine in 1x1 rib with extra st at right. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st *. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000 **. Using MT, K 228 [238, 238, 244] rows.

SHAPE SHOULDERS

Cast off 11 [12, 12, 13] sts at beg of next 6 [6, 2, 4] rows and 12 [12, 13, 14] sts at beg of next 4 [4, 8, 6] rows. Using WY, K a few rows in st st over rem 59 sts and release from machine.

FRONT

Work as for Back to **. Using MT,

K 204 [214, 214, 220] rows. 24 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 94 [97, 101, 105] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and foll 6 alt rows. 58 [61, 65, 69] sts.

SHAPE SHOULDER

Cast off 11 [12, 12, 13] sts at beg of next row. Dec 1 st at beg of next row. Cast off 11 [12, 13, 13] sts at beg of next row, K 1 row. Cast off 11 [12, 13, 14] sts at beg of next row, K 1 row. Cast off 12 [12, 13, 14] sts at beg of next row, K 1 row. Cast off rem 12 [12, 13, 14] sts. With carriage at right, unravel nylon cord over 15 Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 71 sts in 1x1 rib. Work as for Back from * to *. Using WY, K a few rows and release from machine. Push 89 Ns at centre of machine to WP with extra N at right. With carriage at right and P side of st st facing, replace sts on to Ns inc evenly. Unravel WY. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 5th row until there are 129 sts, then on every foll 4th row until there are 159 sts. K 4 rows. RC shows 164. Cast off.

NECKBAND

Join right shoulder seam. With carriage at right and using MC, cast on 150 sts in 1x1 rib. K 5 tubular rows. Carriage is at the right. Set machine for 1x1 rib knitting. Set RC at 000. Using



MT-3/MT-3, K 12 rows. Transfer sts for st st. With P side facing, pick up 59 sts across back neck inc 6 sts evenly, 34 sts down right side of front neck, 15 sts across front neck inc 2 sts evenly and 34 sts up left side of front neck and place on to Ns. Using MT+3, K 1 row. Cast off with a latch tool.

PRESSING

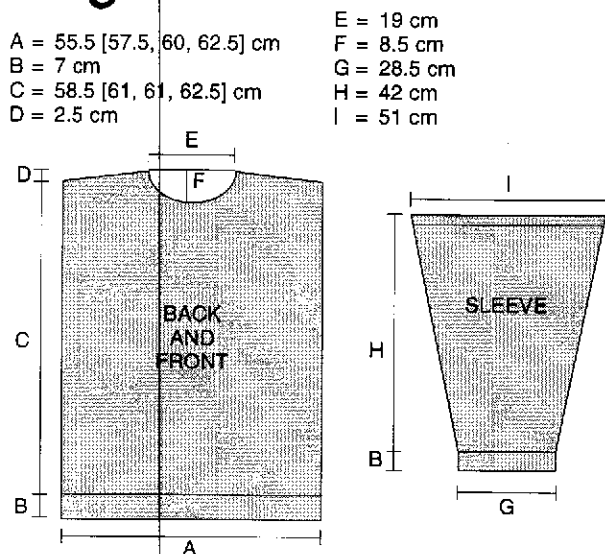
With wrong side facing, block knitting by pinning out all pieces

to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

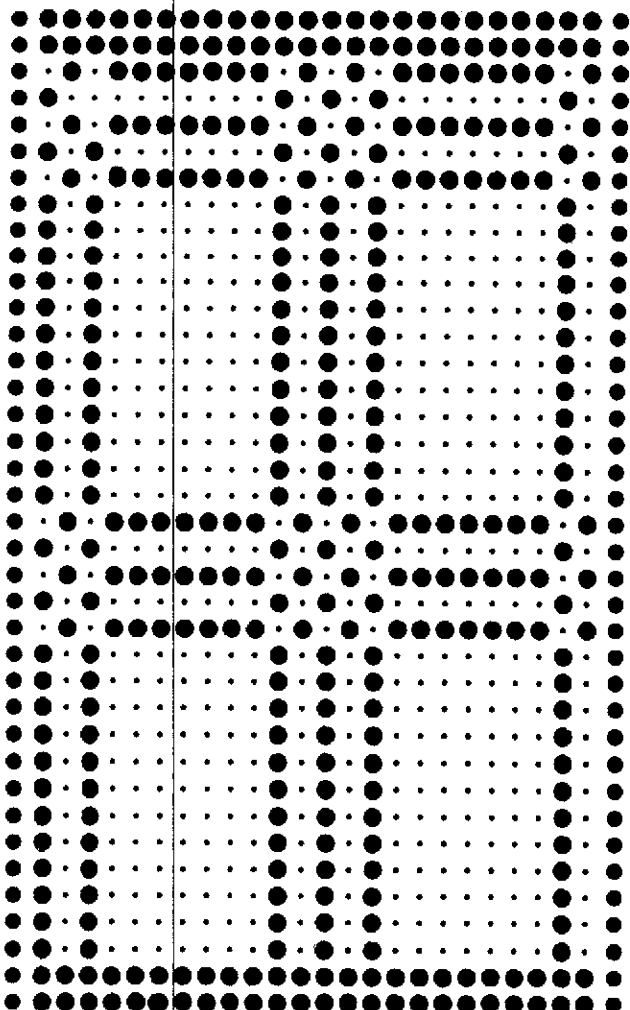
MAKING UP

Join left shoulder and neckband seams. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.

diagrams



PUNCHCARD CHART
Punchcard designed by Judy Dodson



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Designed by Betty Meeds

BRIDE

SKIRT AND BODICE

Push 42 Ns to WP. Using MC and C tog, cast on by hand. Set RC at 000. Using MT, K 23 rows. Using WY, K a few rows and release from machine. Push 21 Ns to WP. With P side of skirt facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Set RC at 000. Using MC and C tog, K 11 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

ARMS (KNIT 2)

Push 9 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC and C tog for sleeve, K 14 rows. Using MT-1 and A for hand, K 5 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

HEAD

Push 11 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 1 row.

SHAPE NOSE

Inc 1 st at each end on every row until there are 26 sts. K 4 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

THE HAPPY COUPLE

10

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

A small amount in White (MC), Grey (A) and Black (B).

Silver thread (C).

Pre-gathered lace 6 cm, 2½ in deep by 9 cm, 3½ in long.

Polyester stuffing; Small flowers; Pearl trimming; Small horseshoe;

Base; Copydex adhesive; Card.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

TENSION

We used tension dial setting 7 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

a) We used knit side of knitting as right side.

EARS (KNIT 2)

Push 11 Ns to WP. Using A, cast on by hand. Set RC at 000. Using MT, K 3 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine. Pull up yarn tightly, gather along row ends and secure.

MAKING UP

Join back seam of skirt and bodice. Cut a round of card 5 cm, 2 in diameter and insert into bottom of skirt, with only two rows of knitting turned over on to underside of card. Glue into place. Stuff skirt and part of bodice. Thread a length of MC through sts at waist, pull up tightly and secure. Thread ends into mouse. Stuff bodice until firm. Pull up yarn at neck

and secure. * Thread a length of A through first row of nose, pull up tightly and secure. Join seam. Stuff firmly. Pull up yarn at top of head and secure. Mark position of eyes and nose with pins. Using B, work two backstitches for each eye and three stitches for nose starting and finishing at top of head. Position head on to neck and firmly sew into place. Sew ears on to head. Thread a length of matching yarn through first row of arms. Pull up hand sts tightly and secure, join seam. Stuff, not too firmly. Pull up sts at top of arms and secure. Sew arms to mouse with them pointing towards the front rather than downwards *. Using pre-gathered lace for veil, gather along pre-gathered edge and pull up tightly. Stitch to hold gathers. Glue on to head of mouse. Using pearl trim, glue on to head between eyes and covering gathers of veil. Glue one hand to front of waist. Cut flower stems short so they will push into knitting. Place a small amount of glue on the stem of each flower and push into hand to make a bouquet. Glue a small horseshoe below flowers.

GROOM

TROUSERS AND JACKET

Push 42 Ns to the centre of machine to WP. Using B, cast on by hand. Place marker at centre 0. Set RC at 000. Using MT, K 15 rows. Place marker at centre 0. K 8 rows. Using WY, K a few rows and release from machine. Push 21 Ns to WP. With P side of trousers facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Set RC at 000.

Using B, K 11 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

ARMS (KNIT 2)

Push 9 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B for sleeve, K 12 rows. Using MC and C tog for shirt cuff, K 2 rows. Using MT-1 and A for hand, K 5 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

HEAD AND EARS

Work as for Bride.

SHIRT FRONT

Push 3 Ns to WP. Using MC and C tog, cast on by hand. Set RC at 000. Using MT, K 1 row. Inc 1 st at each end on next and every foll alt row until there are 11 sts. K 2 rows. Cast off.

JACKET COLLAR

Push 23 Ns to WP. Using B, cast on by hand. Set RC at 000. Using MT, K 1 row. Inc 1 st at each end on next 3 rows. K 1 row. Cast off.

TOP HAT

Push 18 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and B, K 6 rows. Make a hem by placing loops from first row worked in B on to corresponding Ns. Unravel WY, when work is completed. Using MT, K 5 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine. Pull up yarn, secure and join seam.

MAKING UP

Join back seam of trousers and jacket. Join trousers between markers. Cut two rounds of card 3 cm, 1½ in diameter and insert into bottom of each trouser leg, with only two rows of knitting turned over on to underside of card. Glue into place. Stuff trousers and part of jacket. Thread a length of B through sts at waist, pull up tightly and secure. Thread ends into mouse. Stuff jacket until firm. Pull up yarn at neck and secure. Work as for Bride from * to *. Place cast off edge of shirt front around neck, pull point down centre front and sew in place. With wrong sides of jacket collar together, fold in half and join seam. Place collar around neck, cross over at waist to cover shirt front and sew in place. Place hat on head just behind the ears, having brim lay flat on head. Push a small amount of stuffing into hat. Sew to head where brim joins hat. Using B, make a small bow and glue to shirt. Glue a buttonhole to jacket collar to match bouquet.



TO COMPLETE

Glue Bride and Groom to base placing them so they can hold hands. Hands can be glued together or left loose.

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Visit Metropolitan and take advantage of a lecture and/or demonstration or just come and browse through our yarns, books and accessories in the relaxed, friendly atmosphere. Refreshments are available and there is much to occupy the non-knitter in the Craft Units, while you enjoy the pleasures of machine knitting. Please contact us for details about arranging a visit. The Pinfold, Poole, Nr Nantwich, Cheshire CW5 6AL. Tel: 01270-628414. Fax: 01270-610038.

DEVON

Derrick and Shirley Cowling welcome small club groups of four to six members to their farm set deep in the Devon countryside. Shirley's workroom offers a choice of seven machines. Day or half-day workshops from a range of topics or club's own choice. Shirley is a qualified teacher with 13 years experience. Bring your picnic - we provide tea and coffee. Good stock of spares, books and yarns for sale. Please phone for more details. Herdwick Farm, Winkleigh, Devon EX19 8LD. Tel: 01837 83358.

CLUB OUTINGS

EDINBURGH

Having a club outing? Why not visit David and his team at **Drummond Woools?** You will be welcomed with a glass of wine and then left to browse at leisure through our knitting and sewing departments. Demonstrations of your choice are available and you can take advantage of our special club discounts that enable you to get just that little bit extra. Telephone for details. 79-81 Haymarket Terrace, Edinburgh EH12 5HD. Tel: 0131-313 1002. Fax: 0131-313 1004.

EXHIBITIONS

Nationwide Exhibitions (UK) Ltd

Stitchcraft '97 - G-Mex Centre, Manchester - 19th - 21st September 1997

The National Knitting and Needlecraft Exhibition - NEC, Birmingham - 9th - 12th October 1997

The Scottish Knitting and Needlecraft Fayre - Royal Highland Showground, Ingleston, Edinburgh - 24th - 26th October 1997

Superb shows covering all aspects of knitting and needlecraft. Lots of attractions including talks, demonstrations, workshops and fashion shows. A great day out - well worth a club visit. For information, telephone 0117-970 1370.

GWENT

Nantiago Homecrafts have been serving the machine knitting community for over 19 years, providing a comprehensive service in machine accessories, repairs, coned yarns, patterns and tuition. We are major stockists for Silver Reed, Brother and Passap and have over 50 qualities of yarn in stock. A mail order catalogue is available for yarns, machines, accessories and so on and day or evening visits by clubs are welcomed. Please telephone for details. Knitting & Sewing Machine Centre, 49-50 Frogmoor St, Abergavenny, Gwent NP7 5AN. Tel: 01873-854091.

Undy Yarncrafts was recently extended to 2,000 square feet packed with coned yarns - acrylics, Shetlands, lambswools, cottons, fancy yarns, rug yarns and branded yarns from Bonnie's, Forsell and many more. DesignaKnit and Silver Reed stockist. Knitting machine accessories, spares and servicing. Talks and demonstrations. Hand spin-

CLUB OUTINGS

ning, weaving and dyeing supplies. Ample free parking. Free refreshments. Club visits welcomed day, evening and weekends. The Old Temperance Hall, West End, Magor, Gwent NP6 3HT. Tel: 01633 881183.

LANARKSHIRE

New Lanark, once Scotland's largest mill complex, is fast becoming one of Scotland's top tourist attractions. Pure wool yarn is spun on a 19th century Platt Spinning Mule, primarily as a working demonstration to visitors. Our range includes 4-ply, DK and Aran, in both natural and dyed shades at very competitive prices. New Lanark Mills, Lanark, Lanarkshire ML11 9DB. Tel: 01555-665876. Fax: 01555-665738.

LANCASHIRE

Nadine Holland Knitting Centre offers a comprehensive service to knitters. We hold one-day workshops and special promotions at regular intervals and we are also happy to arrange party visits, tailored to cater for special interests. Extensive shop and classrooms; machines; quality yarns and patterns and plenty of friendly help and technical advice. 27 Beechwood Drive, Thornton Cleveleys, Blackpool, Lancs FY5 5EJ. Tel/Fax: 01253-853481.

LEICESTERSHIRE

How about a great day out? **A K Yarns** have a huge range of yarns including Cashmere, Lambswool, Alpaca, Merino, Angora, over 40 colours of Cotton, Shetlands, 4-ply and 2/30s Acrylic, Silks, plus many more! Brother machines, new and secondhand - plus accessories. Meals arranged at local hotel at special low rates. Up to 50% discount on one day offers. Open any day or evening by prior arrangement. 30 Brindley Road, Hinckley Business Park, Dodwells Bridge Industrial Est, Hinckley, Leics LE10 3BY. Tel: 01455-239909. Tel/Fax: 01455-234900.

RUTLAND

Uppingham Yarns is an Aladdin's cave warehouse of quality yarns and accessories. Ample parking, near to town centre in beautiful countryside. We are between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn which we thoroughly test. Low, low prices,

CLUB OUTINGS

see advertisement inside back cover of this magazine. North Street East, Uppingham, Rutland LE15 9QL. Tel: 01572-823747.

WEST YORKSHIRE

Is your club coming to Bradford? Visit the **Mohair Shops** in Bradford and Shipley for exquisite yarns based on the luxurious mohair fibre, bargains and accessories. All Jarol yarns and leaflets are stocked, along with many bargain oddments. Club visits and coach trips are welcome by ringing us on Monday to Friday between 9.00 am and 4.00 pm. British Mohair Spinners, Midland Mills, Valley Rd, Bradford, W Yorks BD1 4RL. Tel: 01274-728456. (Shipley: 01724-583111.)

Visit **Riverside**, the smallest working spinning mill in Yorkshire. We take you through all stages of yarn production - gilling, drawing, spinning, twisting, reeling and winding. Enjoy the sights, sounds and smell of the mill. Afterwards browse through the Mill Shop for a bargain. Close by is the original Harry Ramsden Fish & Chip Shop or visit the Woolpack Inn from Emmerdale Farm. Riverside Spinning Co Ltd, Dockfield Terrace, Shipley, W Yorks BD17 7AW. Tel: 01274-596875.

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CLUB SPEAKERS

MAGGIE ANDREWS offers lively, informative talks illustrated with plenty of samples. Subjects include: Knitted appliqué flowers; edgings; easy intarsia without an intarsia carriage and easy embroidery on knitwear. 40 miles radius. More for workshops. SAE for details. 79 Hookfield, Harlow, Essex CM18 6QQ. Tel: 01279-422994.

JOHN BLAKEMAN was a Brother supervisor and is now Technical Editor of Machine Knitting Monthly. He will give talks on: basic/advanced knitting techniques - Japanese machines; programming - all Brother electronics; using colour changers and accessories. His speciality is jacquard and ribber techniques. Club visits, courses and workshops are all undertaken. No restriction on distance. 25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL. Tel: 01782 313077.

ANGELA CORYN, new to the "club circuit", brings refreshing ideas along with a wide selection of her original garments. Discussions focus on the creative design process, techniques that give garments that professional look, or the selection and use of colours and yarns. Angela Coryn Knitwear, Tangles, Little Bull Lane, Waltham Chase, Southampton SO32 2LT. Tel: 01489 892041.

CLUB SPEAKERS

ANN DURKAN offers lively lectures by a qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. The emphasis is on Elegance Made Easy. Plenty of sample garments to try on and have fun with. Workshops also arranged. No restriction on distance. Michaelmas Cottage, Twineham, West Sussex RH17 5NN. Tel: 01444 881556.

FORGE CRAFT CREATIONS

Swiss darning - talk, demonstration and hands-on workshops. Sylvia Wynn demonstrates her Swiss darning technique and how to achieve the professional finish. Sample garments of her knitwear designs on which to create Swiss darned embroidery are also displayed. Any reasonable distance. The Old Smithy, Pirton, Worcester, Worcestershire WR8 9EJ. Tel: 01905-820482.

JACPACS Double jacquard knitting - an informative talk and demonstration on all its aspects, using the double bed colour changer or the Jac-Card; covering design and punchcard conversion. Workshop days by arrangement. Within 100 miles of Bristol, further by arrangement. Yvonne Knapman, 19 South Road, Portishead, Bristol BS20 9DU. Tel: 01275-842677.

BERYL JARVIS As well as demonstrations, topics include - General Talk; Machine Knitted lace; Making Up; Tension (what's that?). Open to requests - whatever the topic, I always knit. Info Sheets available - send SAE for mail order. Workshops and private tuition can be arranged. Any distance considered. 90 Asfordby Road, Melton Mowbray, Leicestershire LE13 0HR. Tel: 01664-68449.

KADANSE Kathryn Smeaton will be pleased to give an informal talk on how she designs her patterns and to demonstrate her knitting techniques. Sample garments to see and patterns to purchase. Kathryn now sells the yarns she uses in her designs - Yeoman's Aurora and Bonnie's Crêpe - which she can also bring to your club. Please send a sae for details. 55 Woodlands Road, Charfield, Wotton-under-Edge, Gloucestershire GL12 8LT. Tel: 01454-261361.

CLUB SPEAKERS

MARILYN LOTT Talks and demonstrations with garments and swatches. Subjects include:- Create an original garment; Inspiration; Cut and sew a neckline; Design your own punchcard, plus many more. Workshops also available. Kits and patterns for sale. Will travel approximately 100 miles for evening clubs. 7 Hilton Drive, Paignton, Devon TQ3 1JW. Tel: 01803-522673.

RIVERSIDE SPINNING CO LTD.

We will give an interesting and informative talk on spinning. We also bring some of our yarns and garments and together have a mini fashion show. It's fun for all members and all areas are considered. Dockfield Terrace, Shipley, West Yorkshire BD17 7AW. Tel: 01274-596875.

JENNY ROSE will give talks and workshops on many topics, including punchcard designs, surface decoration, yoked sweaters, ribber techniques, knitting with mohair

CLUB SPEAKERS

and lace variations. Any distance considered. 12 Berceta Road, London SE9 3TZ. Tel: 0181-859 2745.

JANET SPINK is a nationally known author, tutor and demonstrator of machine knitting and Hague linking, specialising in Nice and Easy Neckbands. Any distance considered. 81 Bishops Close, Norwich, Norfolk NR7 0DY. Tel: 01603 434227.

WOOLLEY SOFT WARE would love to meet you - please ask us to your club. Our visit would consist of Sue Woolley showing you what can be done on a double bed machine, or a single bed with ribber; also the new Magic Fair Isle (Fair Isle without floats). Terry Cotton would love to show you the wonders of computerised knitting. Also included - lots of fun and laughter and a great deal to learn. 179-183 Lawn Lane, Hemel Hempstead, Hertfordshire HP3 9JF. Tel: 01442 219298.

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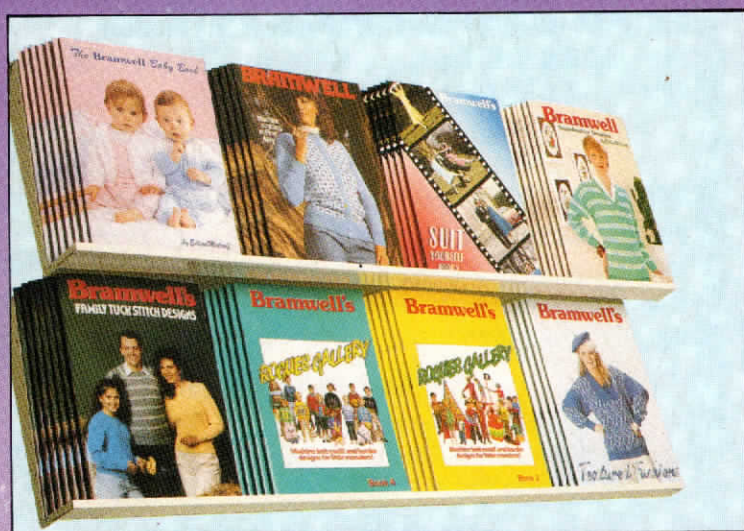
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